

SEPTEMBER

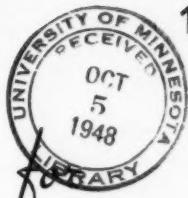
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CURRENT SHOWS AND COMMENTS

BY
PERSPEX

"WHO SHALL DELIVER US?"

ON the thirtieth of August, 1748, in the city of Paris, Jacques Louis David was born. The occasion of the second centenary of the birth of this greatest of all classical painters might well cause us to look afresh at the doctrine of art which he advocated, which in time as dictator of fashion he made the law of good taste, and against which the young Romantics of the following generation revolted, crying: "Who shall deliver us from the Greeks and the Romans?" The history of art is a record of triumphant opposition. As Ibsen would have it: "The minority are always right," and, alas! becoming in turn a majority, cease to be right. Human affairs are therefore perhaps best managed by unending tacking which paradoxically keeps them on their course by everlastingly shifting them from it. Or at least that was the method before totalitarian doctrinaires took to liquidating minorities in an effort to prevent any further change of direction.

David himself began as a rebel. When his father was killed in a duel his guardian remembered that the great and successful François Boucher, favourite of the all-powerful Pompadour, was a connection of his young charge. So little Jacques Louis was sent to Boucher's studio, there to learn the art of decoration by blond naughtiness which had become the prevailing fashion. But already the minority was rapping on the gilded doors. The excavations at Pompeii and Herculaneum had turned men's eyes again to the grandeur that was Rome. Winckelmann in Germany was hailing the ancient art; Lessing had written *Laokoon*; and in France itself the artists, led by Comte Joseph Marie Vien, were proclaiming the new doctrine. Boucher had endeavoured to oppose Vien's election to the Academy, but had failed. Young David, as it were, crossed the floor of the house by leaving his relative and taking Vien as his master.

He won the Prix de Rome in the year that his new master was appointed Director of the French Academy there, and master and pupil journeyed to Rome together. Henceforth, David's career was indeed "roses, roses all the way" until the reaction came, and the proverbial end in exile, neglect and execration. But his first classic pictures in the Salon caused a furore. King Louis XVI bought them; France began to dress *à la David* as it had once dressed *à la Watteau*; his method of basing pictures upon the heroic poses and conventional beauty of classical statuary became the only method of painting. When the Revolution overthrew the monarchy David rode the storm. He was elected to the Convention (and voted for the death of Louis, his erstwhile patron, and the abolition of the Academy in Rome, which had made his name); Robespierre, the dandy, bade him design classical costumes worthy of the new Republic; and once again France dressed *à la David* and abandoned the Revolutionary fashion for

proletarian drabness. And when the Terror overthrew his new patron Robespierre he hitched his wagon to Napoleon's star and truly scaled the empyrean. Dress, furniture, decoration, painting: it was David who dictated those fashions of the Directoire and the Empire.

Stories from Plutarch linked with contemporary events that echoed them; figures which were actually Greco-Roman statues draped in costumes copied from the unearthed villas of Pompeii; cold formal colour which would excite no emotional rivalry to the highly intellectual designs; uniform studio lighting freed from all that was accidental or temporal: these were the classic order which David established. We can still trace beneath the vast paintings at Versailles the outlines of famous sculpture on which they were based. Life was frozen into design.

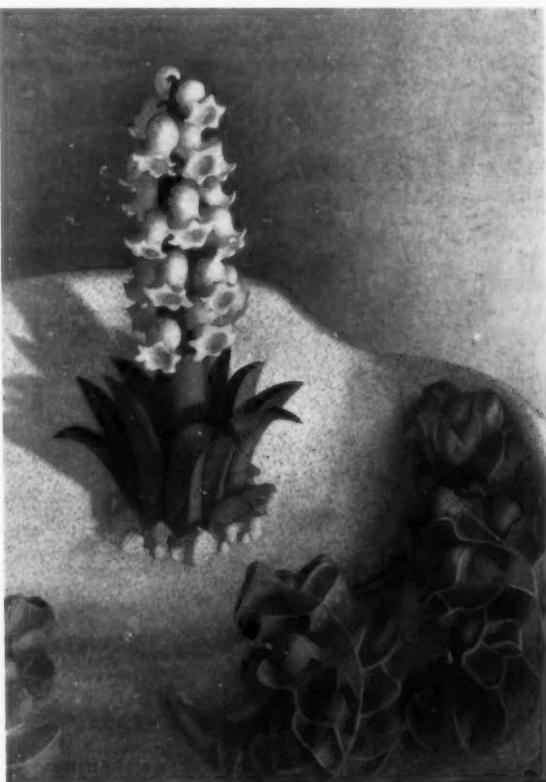
Inevitably there came the reaction: Waterloo and St. Helena for Napoleon; and for the old artist flight to Brussels from whence he tried to rule through his disciple Gros; and the younger generation, Gericault and Delacroix, crying: "Who shall deliver us . . . ?"

England, incurably romantic, has never taken kindly to David's work. We admire the portraits when we see them—his canvases of his rich relatives the Seriziatis were a sensation of the French Exhibition of 1931; and that of Madame Recamier could claim to be popular. But we possess very little of his work, and that not the best.

Do we possess any of his spirit? The exhibitions which mark the end of the season or linger on from its height are often crowded affairs of mixed painting. Among these hundreds of pictures there is scarcely the faintest echo of this creed to which David consecrated his life. The name of Paul Nash alone comes to mind easily; and more tardily that of Henry Moore. At the Summer Exhibition at the Redfern Gallery where eight hundred pictures clamour for attention there are, as usual, some of Paul Nash's paint-

ings. Here at least is something of the classic spirit, however far removed from the limitations of classical subject Nash may be. His colour is cold, intellectual and completely unemotional. His design is almost the whole reason for the picture. He prefers the static and the dead to any expression of life or movement. In those frozen dream landscapes a giant doll's head stares immobile across a grey sea; ossified monoliths or trees overthrown in a final posture of leafless limbs proclaim the movelessness of death. Henry Moore's drawings of his strange unindividualised figures also proclaim the classicist. Lot's wife, in her more salty moments, might have inspired this demigod; but, as with all classic art, there is a compelling power in the sheer austerity. Everything is sacrificed to the form, and the form sustains Moore's art.

A modern classicist who, I confess, appeals to me more, is



SOLEMN MORNING

By JOHN ARMSTRONG

From the Exhibition, "Modern British Painting," at the Lefèvre Gallery.

PERSPEX's choice for the Picture of the Month

A P O L L O

John Armstrong. I noticed only one of his works at the Redfern (and that not an important one), but in the show, "Modern British Painting," at the Lefevre Gallery were three of his recent paintings, one of which, "Solemn Morning," made a strange beauty of a single flower form and a dead leaf. A long way this from those classic subjects which alone were acceptable to David who in those last days from Brussels launched his tirades even against Gros for painting what he called "futile subjects." Nevertheless, the deadly earnestness, the sense of final statement, the chastity, and remoteness from all passion, which he believed to constitute the "noble style," are in this tempera work of Armstrong's. There is a feeling of the artist in complete control rare in contemporary painting, so much of which seems to be excitement. The tempera medium in which Armstrong works may contribute to this feeling by its toning down of the normal brilliance of oil and the brightness of water-colour. His very titles to these works—"Dawn" and "Solemn Morning"—indicate the mood of calm detachment in which they are created.

The rest of the exhibition at the Lefevre Gallery gives an opportunity for an estimate of contemporary painting in that the thirty or more prominent names in British painting to-day are represented by typical specimens. Most of it is remarkable in that it lacks precisely this quality of restraint. It is as if the painting has run away with the artist. Wordsworth once declared that poetry must be emotion remembered in tranquillity, and in so much of this modern painting there is an overplus of emotion and no tranquillity at all. Doubtless its exponents would argue that tranquillity is out of place in so febrile an epoch; but the subjects (certainly David would call them "futile") do not warrant such violence of rendering. Let a Topolski, rendering the teeming life of the contemporary scene, be evocative of its excitements, its unceasing sensationalism. But why should a "Still Life with Pears" be depicted as though it were an imminent death with bombs?

It is arguable, perhaps, that the highly conscious designers who derive from the later Picasso and Jankl Adler are so coldly conscious of what they are doing that they are classic in spirit however remote from it they are in the result. Robert Colquhoun, Robert MacBride, and Keith Vaughan are all well represented at the Lefevre. MacBride's large "Seated Woman in Red Hat" has been bought by the Museum of Modern Art of New York, which is a kind of diploma for ultra-modern art. Personally (and art in its modern anarchy becomes inevitably a matter of personal appeal or otherwise) I am not attracted by this type of painting which renders form as though it were a mosaic of linoleum divided by strong black lines. The big MacBride has the claim of a certain decorative charm, if such a term as charm can be permitted. Colquhoun's drawing of "Old Woman and Cat" and what I take to be its tragic sequel in his oil painting "Woman in Check Shawl" when the woman has evidently—and rightly—strangled the cat, I find simply ugly: a kind of Guy Fawkes parody of the human form and features. Yet, I know, there are those who find something admirable in all this, and in Keith Vaughan's bilious-green creatures.

It is not that I ask for realism, verisimilitude, or Victorian prettiness, but that this reaction into contemporary ugliness is pointless. It has not even the virtue of virtuosity, for once you plump for a formula such as Colquhoun's it is all too easily repeated. It becomes a curious denial of nature, a denigration of beauty, a potent Black Magic. It may reflect the times in which we live—

" . . . Mad 'tis true ; 'tis true 'tis pity ;
And pity 'tis 'tis true."

So at some risk of being old-fashioned, Edwardian even, I find my pleasure at these modern exhibitions in pictures which are not strictly modern: Sickert, Gilman, Spencer Gore, Peploe. Obviously the generation born in the years when Gilman and Gore died have cried, "Who shall deliver us from Camden Town?" and have proceeded to deliver themselves with a vengeance.

Yet one has but to look at such a work as Sickert's "Old Bedford" in any of its many versions—a fine one is included at the Lefevre—to realise how good it is as design, as painting, as draughtsmanship. There is also the fact that it depicts something pleasant pleasantly, and a certain sentimental nostalgia colours one's appreciation. And why not? Even though we are constantly (and I would say mistakenly) told that the subject of a picture is of no consequence and the technique everything, we can retort that Sickert's technical achievement or that of any of the Camden Town Group is infinitely more accomplished than the hit-or-miss of these new young men.

Two other exhibitions confirmed my prejudice for the not-

too-old, not-too-new: "Names to Remember" at the Roland, Browse and Delbanco Gallery, and the second edition of "Artists of Fame and Promise" at the Leicester Galleries. Both titles give a *cachet* to the newcomers, and it is always well that there should be such open doors. Most of the painters figuring in "Names to Remember" are already memorable names and show typical works. It is noticeable that the farther back in time the birth date of the artist is, the more sure and conscientious is his craftsmanship. Compare "The Ruined Castle" by William Nicholson (born 1872) or "The Heavy Cloud, Arenig" by Innes (born 1887), or "La Loge" by Sickert (born 1860) with the works of the artists who entered this troubled world during or just after World War One. The contrast in technical power and control is amazing. The modern work has a nervous energy, but in almost every instance it is facile in its craftsmanship.

Among the comparatively young—though now established—is Leslie Hurry. He, too, has made almost a cult of the ugly, at least of the macabre and decadent, but in his case the technical achievement redeems the nightmare of his vision. His literary Freudism in paint would be too near literature were it not so fascinating as sheer artist's work. Incidentally, I noticed a finely impressionistic bronze portrait head of Hurry at the Leicester Gallery by Hazel Armour.

One work which thrilled me there was a large water-colour by John Piper, "The Pass above Llanymawddwy." Piper is a romantic and at his best in these spirited studies of the Welsh mountains. The dramatic lighting which has always played so large a part in his art is brilliantly used in this picture. Leonard Greaves has a charming picture, "Chiswick, Effect of Increasing Mist," Japanese in economy of all but the title. One work which bore a name unknown to me but which I found very attractive (perhaps because it was evidently saying something) was "Le Jardin de la Vie," by W. A. Rondas. Almost in monochrome, it was appealing in its drawing and even more in its careful organisation. The artist had set himself no easy task, and had accomplished it.

Most impressive, however, of all current shows is the one at the Tate where the Arts Council have organised a first-class exhibition of the work of Jack B. Yeats. Yeats is the apotheosis of romanticism. In him that movement which Gericault and Delacroix inaugurated as the counterblast to David's austerity reaches its climax. Form almost disappears under the passion for life and movement expressed by thick oil paint slashed on to the canvas with brush and palette knife. The result is at first glance disconcertingly chaotic and restless. But Yeats, like Van Gogh, whose passionate temper he shares, somehow has these runaway canvases under an inner control. Out of the rush and speed of form and colour emerges the thing he wants. He is at his obvious best when he depicts horses, which he understands as all Irishmen do and portrays moving at a speed which no artist has equalled. Compare, for instance, a lovely horse study by Gericault himself which is showing at Wildenstein's; or any of the excellent typical English sporting pictures which can always be seen at Smith and Ellis's Gallery. Yeats' creatures have none of the care, but all the life; theirs is no moment of suspended animation.

This is true, too, of his men and women. The marvel is how, out of that apparent medley of paint, can come such perfectly realised effects of true form. Look at his picture, "A Silence." It shows a half-dozen people caught at one of those moments when conversation uncomfortably ceases, and every pose is fraught with that momentary stillness and discomfort. Examine it closely and, as usual, the canvas is blotched and slashed and blotted with lumps of seemingly amorphous paint of every colour and tone. Or look at the wholly delightful "Little Sister of the Gang" which has all the poetry of childhood; or the "Man in a Train Thinking," who obviously is thinking; or the emotional "Tears." These step over the borderline into poetry worthy of the other Yeats.

The landscapes share alike the disorder and the poetry. They, too, are alive with the fleeting moods of light and of weather, even if they are a degree less successful than his studies of man and beast. One knows that, as with all artists, he is not always at his best, and that at times his lack of control and the rawness of his colour render a canvas too disorderly. It may be argued, too, that from the time he found his method more than twenty-five years ago he has been content to exploit it without going further; but this can be said of all but the very greatest. A technique which can yield so much might well tempt an artist to remain content.

So that deliverance for which the Romantics prayed is complete, so complete that here, as in other fields of human enterprise, we begin to ask, Who shall deliver us from the deliverers?

SCHLOSS SCHÖNBRUNN : The Restoration of Guglielmi's Frescoes

BY HELENA HAYWARD

SCHÖNBRUNN was one of the many baroque palaces of Vienna seriously damaged in the air raids on the city in 1945. The north-east end of the central tract was hit by a bomb which penetrated the top storey and totally destroyed part of the ceiling frescoes of the Great Gallery on the *piano nobile*.

As the Summer Palace of the Hapsburg Emperors and as a work of Johann Bernhard Fischer von Erlach, Schönbrunn is both historically and architecturally of great importance. It was begun in 1696 by Fischer von Erlach for the future Emperor Joseph I and belongs to a period in which Vienna became the centre of considerable building activity. Thirteen years earlier, in 1683, the Turks had been defeated at the walls of the city, and the consequent freedom from the threat of invasion from the East had given new life to the arts and new ambitions to the victorious and wealthy members of the Hapsburg Court. Austria looked beyond her frontiers for new sources of inspiration from which she developed her own distinct baroque style; the pomp and vigour of Italian late baroque and the splendours of Versailles were rivalled in Schönbrunn and in the magnificent series of palaces built in and around Vienna at the turn of the century. Before the middle of the XVIIIth century baroque was already melting into rococo, and Maria Theresa, on her accession to the throne, was no longer satisfied with her uncle's taste for the more formal and heavy characteristics of the earlier style. She commissioned an Italian architect, Nicolo Paccassi, to make various alterations to Fischer von Erlach's original structure at Schönbrunn. These were carried out between 1744-49 and included the reconstruction of the main reception rooms on the *piano nobile* and the building in their place of the present Great Gallery, which is a magnificent expression of the new rococo conception of light and space (Fig. I).

The room runs the length of the 11 window bays in the centre of the main façade and is panelled entirely in white relieved by gold decoration. In comparison with the often riotous luxuriance of rococo ornament, the gold festoons, delicate



Fig. I. The GREAT GALLERY before the bomb damage



Fig. II. The "NATURAL SCIENCES." Detail from Guglielmi's fresco in the Aula of the old University

mouldings and the modest trophies of arms in the spandrels between the frescoes are consciously restrained. On the interior walls, in the centre of which are three open arches leading into the adjoining Little Gallery, lofty mirrors reflect the light from the windows opposite. The whole effect is one of limitless space, unhampered by the architectural bounds of solid and heavily ornamented walls. Above, the frescoes by Gregorio Guglielmi, painted between 1760-61, with their atmospheric quality, heighten this achievement and open the room to the sky itself.

The slightly vaulted ceiling is divided into three bays containing allegorical representations. In the central bay, which is the largest, are the Austrian Possessions, illustrated by their characteristic indus-



Fig. III. THE CEILING FRESCO in the east bay of the Great Gallery destroyed in 1945. The "Arts of War"

tries or activities, in the west bay, the Arts of Peace and in the east bay, which was destroyed by the bomb, the Arts of War. Guglielmi was a Roman artist and had come to Vienna from Rome in 1755 to paint the ceiling fresco in the newly-built Aula of the Vienna University. Here his work, an Allegory of the Arts and Sciences, characterised by the heroic and monumental spirit of Italian baroque had brought him a reputation enjoyed by no other foreign fresco painter in Vienna at the time. Fig. II shows the "Natural Sciences" from the Aula fresco in which we can, however, already see an approach to naturalism which was to become very much more definite in the frescoes painted five years later at Schönbrunn. The scientists are represented studying the mysteries of natural phenomena in a stormy, wind-driven landscape, and the appearance of trees, even when so romantically treated that they seem to grow out of the clouds themselves, was a considerable advance in the direction of realism. The frescoes in the Great Gallery represent a reaction from the tense idealism of late baroque and show the influence of Austrian art upon this Italian artist. The massive forms have melted into shimmering figures, floating in a world of rococo insouciance. There is a richness, combined with a transparency of tone, which transforms a static decorated surface into a glowing atmosphere of movement and light. The ceiling ceases to be an architectural entity, almost, one might say, the frescoes cease to be paintings, and become an extension of the room into a world bounded only by mist and clouds. They represent an admirable example of the late rococo ideal in ceiling painting which sought a closer approach to lyricism and showed at the same time a foretaste of the clarity of the coming classical age. The ecstasy and the emotional stress of the baroque mood have been replaced by a certain playfulness and sensuousness, but the wish for the illusion of endless space remains and dominates: it is indeed no longer a spiritual desire for union with the heavenly spheres but is a pleasure far less serious in an apotheosis of courtly life. The figures in the Schönbrunn frescoes are in fact clothed in XVIIith century costume and are no longer treated in the earlier heroic style. In the "Arts of War," in the destroyed east bay (Fig. III) Guglielmi went so far as to depict soldiers dressed in the uniforms

worn by Maria Theresa's troops in the Seven Years' War.

Only a few fragments of the east bay, from which the colour had almost entirely disintegrated, remained, and were afterwards removed. A small section of the central bay adjoining the east bay was also damaged but the remainder of the frescoes were untouched. The unity of the whole Gallery was totally destroyed and it was decided that the only possible course of action was to undertake a complete repainting of the east bay, exactly in accordance with the original design.

The work, which is now in progress, was started in the summer of 1946 under the direction of Dr. Otto Demus, President of the Institute of Monuments and Fine Arts. The painting is being carried out by Karl Krall and Paul Reckendorfer. Fortunately excellent black and white photographs both of the east bay as a whole and of details of every section of it were available. The first step was to enlarge the photographs of the details to a size of about 18 in. x 12 in. By comparing these enlargements with the few fragments of the original painting which remained, it was possible to calculate the exact proportions of the painting and the extent of foreshortening of the figures. Adjustments then had to be made to allow for the fact that the vaulted ceiling upon which the fresco was painted was reproduced in the photographs as a flat surface.

The reconstruction of the colour of the original painting was also complicated. This was done with the help of coloured slides of details of the painting which needed cautious interpretation since modern methods of photographic colour reproduction are not entirely satisfactory. The depth of tone could be checked to some extent by comparison with the variations in light and shade shown in the black and white photographs. Finally, of course, the existence of the remaining frescoes made it possible to arrive at a reasonably safe conclusion. From these researches a small scale oil sketch of the whole fresco was made and later full size monochrome cartoons in charcoal of each section from which the ceiling painting was to be done.

The next stage in the work was one of much trial and experiment. Fresco painting is no longer in frequent practice and even a close study of the remaining frescoes in the Great Gallery does not reveal the precise method used by Guglielmi. Painting "al fresco" means painting on a wet surface of finely-prepared mortar. Guglielmi, however, used a further process, that of painting "al secco," which involved painting in egg tempera on top of the dry fresco. Thus the harshness produced by one layer of colour applied "al fresco" was relieved by the use of other tones applied "al secco." The painting "al fresco" provided, as it were, the solid forms to which the painting "al secco" gave light and life. The first technical difficulty which faced the restorers was the fact that colour applied "al fresco" alters in tone and depth when the mortar dries, a process which normally takes 5 to 6 weeks. No direct painting on the ceiling could therefore begin before the artists had experimented in the reproduction of the exact colours required, and especially prepared slabs of mortar were made on which sections of the fresco were painted and the mortar artificially dried.

This immense work of research and preparation has required months of patience, but the artists are now working on the painting of the ceiling itself. Only a limited surface can be painted in one day. The cartoons have to be cut up into sections, according to the grouping of the painting, each section to correspond to a day's work. One day is then taken in the preparation of the cartoon, the outlines of which are traced on the reverse side in charcoal, and in the mixing and testing of the paint. The following day a thin layer of wet mortar is applied to the plaster basis of the ceiling, the cartoon is held against the surface, and the outlines are rubbed over with a blunt instrument so that the charcoal tracing on the reverse side is transferred to the mortar. The cartoon is then removed and the painting "al fresco" immediately begun. This routine will continue until the whole painting "al fresco" is completed but it is not without disappointments and delays, since even a slight error in spacing may mean that a day's work has to be taken down and re-done.

Chinese Cloisonné Enamel

Part II

BY VICTOR RIENAECKER

BUSHELL mentions that among the earliest marks on Chinese cloisonné have been noticed that of the last Yüan, or Mongolian, Dynasty Emperor, consisting of the four-character device reading—*Chih Chéng nién chih*, i.e., "Made in the period Chih Chéng," which corresponds to 1341-1367. He tells us of a broken piece marked *Chih Yüan nién chih* which was once exhibited at a meeting of the Peking Oriental Society as a relic of the founder of the Yüan Dynasty, the famous Kublai Khan, who reigned under this title from 1264 to 1294. But it was decided that it probably dated from the second Chih Yüan epoch (1335-1340), which immediately preceded the Chih Chéng period, and belonged to the same reign.

Although cloisonné vases are mentioned by a XVth century writer among foreign kiln wares, even in the XIXth century, the author of the Ching-té-chén T'ao-lu confesses that he is ignorant of the origin of the art. We know that a brisk trade passed between China and Syria with the Parthians as intermediaries as early as the first century A.D., and that there was official intercourse between Fu-lin and China during the T'ang Dynasty in the years 643, 667, 701 and 719. Also that in the second century, when the Parthians were at war with Rome, the Syrian traders tried the alternative method of approaching China by sea across the Indian Ocean. Various routes were subsequently followed. One of them passed up the river (in all probability, the Irrawaddy) from the coast of Pegu, reaching Yung-ch'ang in Yunnan,¹ and so into China. The Arabs, who followed the Syrians, established a large settlement in Canton as early as the VIIth century.

Chinese enamels are usually divided into three classes :

1. Cloisonné enamels.
2. Champlevé enamels.
3. Painted enamels.

The object destined to receive the cloisonné form of enamelled decoration is first shaped in metal on the prepared surface of which the projected design is traced in outline. A thin ribbon of pliable metal, which may be gold, silver or brass, is then bent to follow the outlines of the design, and soldered, or otherwise made to adhere, to the metal base. The surface is thus covered with a pattern of cells, or cloisons, into which the prepared enamels are inserted. When ready, the object is placed in a muffle kiln, or some other heating apparatus, and subjected to a fire which is hot enough to melt the enamel paste into a coloured glass but without injuring the metalwork. Bushell tells us that the piece is usually fired in an open courtyard, protected only by a primitive cover of iron network, the charcoal fire being



Fig. I. CLOISONNÉ ENAMEL JARDINIÈRE. Ht. 16½ ins., dia. at mouth 14½ ins. (Ming Dynasty, 1368-1644). From the Collection of Sir J. Buchanan Jardine, Bart.

regulated by men standing round with large fans. Several fillings and firings may be required to remedy any pitting of the surface and contraction of the enamels. When completed, circular pieces are filed and polished on a lathe, while irregular shapes are smoothed down with a file.

Champlevé enamel, or frit enamel, is also sometimes known as "embedded," in contradistinction to cloisonné enamel, which is defined again as "incrusted." In champlevé enamel the cell walls enclosing the enamel colours are fashioned in the ground of the metal itself, being either modelled in the original casting, or subsequently hollowed out with a graving tool.

It was during the long Ming Dynasty (1368-1644) that the art of enamelling attained in China a development, both in the size and beauty of its productions, which has been nowhere

Fig. II (Left). CLOISONNÉ ENAMEL TWIN VASE. Ht. 14½ ins. (Ming Dynasty, 1368-1644)

Fig. III (Below). CLOISONNÉ ENAMEL model of a Ram, in the form of an early ritual vessel. Ht. 11½ ins., length 16½ ins. (K'ang Hsi, 1662-1722). Exhibited at the Chinese Art Exhibition, Edinburgh, 1944



A P O L L O

equalled, except in some cases later by the Japanese. The revival of cloisonné technique coincides with the introduction of the painted decoration on the porcelain glaze, which is executed in vitrifiable enamels essentially similar to those used on metal. "Indeed," says Hobson, "the two forms of decoration are closely associated in the Chinese mind, and it is only in books dealing with ceramic art that we find any description of cloisonné enamels. Both are kiln wares and both are classed under the heading *yao*, which means first a kiln and by extension anything made in a kiln." Possibly, thinks Hobson, it is in this circumstance that we have the explanation of the total eclipse which overtook the enameller's art in the Sung Dynasty (960-1279). For the ideal of the Sung potter was to obtain a monochrome glaze; and in such an aesthetic atmosphere it is easy to understand that the broken tints of the parti-coloured cloisonné work would find little favour. We read that even in the XVth century the purist did not hesitate to dismiss the cloisonné incense-burners, flower-vases, boxes, cups, etc., as fit only for women's apartments and not at all suitable for the study of a scholar or minister of state. But this was of course the verdict of the Chinese literati, who affected much the same severe aestheticism as the *cha-jin* of the Japanese Tea Ceremony. All the same, the Palace and the Temples did not disdain the masterpieces of the enameller's art which often consisted of ceremonial pieces and altar sets.

The popular name for cloisonné in Peking is *Ching T'ai Lan*, which doubtless came into use because of the revival (or development) of the art during the short reign of the Emperor Ching T'ai (1450-1458). The small incense-burners in the Peking Museum, said to be the finest pieces in that famous collection, were made in this reign. The most common mark of Ming cloisonné is that of the Ching T'ai period, either in four characters or in the full six-character form *Ta Ming Ching T'ai niem chih*, i.e., "Made in the reign Ching T'ai of the great Ming (Dynasty)." The cloisonné of the Ming Dynasty, speaking generally, is characterised by a boldness of design and breadth of treatment, combined with a striking depth and purity of colouring, which has never been surpassed (see Figs. I and II).

Out of the comparatively large number of enamels which bear the mark of the classic Ching T'ai period it is safe to assume that few are of this date, for it was in this way that the Chinese craftsman showed his veneration for the past, heedless of the misleading effect it was bound to have in later years. They have, as a rule, the finished technique, the even colours and the gilded cloisons characteristic of the K'ang Hsi (1662-1722), Yung Chêng (1723-1735) and Ch'ien Lung (1736-1795) periods.

Much of the K'ang Hsi enamel work, while of high technical finish, retained something of the boldness of design and robust colouring of the Ming. The style is still simple and broad, and the execution strong and original, often taking its inspiration from archaic forms (see Fig. III). Fine specimens are to be found in many of the Buddhist temples in the neighbourhood of Peking, which were founded under Imperial patronage during his long reign. It was the Emperor K'ang



Fig. IV. One of a pair of IMPERIAL CLOISONNÉ ENAMEL INCENSE BURNERS. Ht. of figure with stand 21 ins., length 14 ins. (Ch'ien Lung, 1736-1795).
From the Collection of the Duke of Norfolk

Hsi's practice to have the sets of incense vessels required for the shrines made of cloisonné enamels at the palace works for presentation to the temple at its inauguration. Number six of these factories, which was established in the year 1680 in connection with the Board of Works, was devoted to the manufacture of enamels.

The enamel work of the Yung Chêng period does not differ much from that of the previous dynasty. When the



Fig. V. One of a pair of CLOISONNÉ ENAMEL ELEPHANTS. Ht. of figure 11 ins., total ht. 16 ins. (Ch'ien Lung, 1736-1795)

Fig. VI. CLOISONNÉ ENAMEL PILGRIM BOTTLE. Ht. 19 ins. (Ch'ien Lung, 1736-1795). From the Collection of Sir J. Buchanan Jardine, Bt. Exhibited at the Chinese Exhibition, Burlington House, 1935-6



CHINESE CLOISONNÉ ENAMEL



Fig. VII.
CLOI-
SONNÉ
ENAMEL
PANEL
with
Imperial
poem inlaid
in gilded
characters.
Ht. 45 ins.,
width 25 ins.
(Ch'ien Lung
1736-1795).

From the
Collection
of Sir J.
Buchanan
Jardine, Bt.

Exhibited
at the
Chinese
Exhibition,
Burlington
House,
1935-6

The Imperial park does not exist in name only;
It is a wonderful place in the capital.
The plants therein can be compared to the orchids of the
Hsieh family;
They are as beautiful as the girls of the Chou clan.
We pray and sing hymns for the divine protection
So that we may always be lucky and happy.

Written by the Emperor."

The chief appeal of enamel work over other forms of colour decoration is doubtless due to its relative permanence. Only burial in damp earth can impair it. If, therefore, it is kept out of the ground and protected from actual rough usage, it will suffer little deterioration at the hand of time. O. M. Dalton has noted that "To minds oppressed by the evanescence of beauty in the things of man's creation, enamel has thus often appeared the perfect form of painting, the one form which can preserve the artist's work through an infinity of coming time almost exactly as it left his hands."

All the specimens illustrated in this article are reproduced by the courtesy of Messrs. Spink & Son Ltd.

¹See Hirth, *China and the Roman Orient* (Leipzig, 1885), p. 230, where allusion is made to the Liu Sung, a brief Dynasty which ruled a portion of China from A.D. 420-478.

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HERALDRY. *Dick of Prestonfield impaling Nairne*

W.D.P. (Brighton). The photograph shows the coat-of-arms of the Scottish family of Dick of Prestonfield impaling Nairne. The Dick coat is on the dexter side of the shield and is: ermine, a fess azure between two mullets in chief, and a stag's head erased in base. Sir William Dick, one of the ancestors of this family, was known to have placed £6,000 at the disposal of King James I when he held parliament in Scotland, and later became a staunch supporter of Charles I. He was eventually taken prisoner by Cromwell, and died at Westminster in 1655. His grandson James received a baronetcy from Charles II and having no son, his title devolved on the heirs of his daughter, Janet, who married Sir William Cunningham. Her great-grandson, however, leaving no heir, the title devolved upon his cousin, Sir Robert Keith Dick, who also succeeded to the baronetcy of Cunningham. The name then became Dick-Cunningham, and the arms of Dick then became quartered with those of Cunningham.

The arms in question, of Dick impaling Nairne, belonged to a member of the Dick family certainly prior to the date before the Dick-Cunningham link, and the impalement signifies that the bearer married a daughter of the house of Nairne. No crest is shown. The stag or hart's head is not a crest here, but a charge appearing at the base of the shield.

VAN HAMME. *Pottery*

C.E.A. (Newquay). Pottery Jug. Without a photograph, or at least a drawing of the piece, it is not possible to express any opinion as to the connection between your jug and the Dutch immigrant potter John Ariens van Hamme. The first thing is to establish whether your jug is in fact of XVIIth century date, and then to consider its possible maker. As, however, van Hamme died in 1680 after spending only four years in England, and as, apart from the patent he took out for making tiles, exceedingly little is known about him, it is very unlikely that the H mark on your jug could be shown to have any connection with him. The best we can say about van Hamme is that he came from Holland and lived for a brief time in Lambeth. Lambeth delft ware shows a certain Dutch influence, perhaps van Hamme was responsible for this influence. I feel that even if the jug should be Lambeth of the right period, the attribution you suggest would be a very daring one.

STYRIAN POTTERY

C.E.A. (Newquay). Pottery glazed dish with Eros pattern. Cilli, a small town in Southern Styria, formerly part of the Austro-Hungarian Empire, is now close to the northern frontier of Yugoslavia. The form and decoration on the dish appear to date from the second half of the XIXth century. There is no mention of a pottery belonging to a person named Schütz at Cilli in the literature of the subject, but as the piece in question is fairly modern, this is by no means surprising. It is not impossible that there may have been a small-scale manufacture of peasant type pottery in Cilli, earlier than the XIXth century, but the form of the signature as well as the shape of the dish suggest a recent date of manufacture for this particular piece.

THE PLATE OF GUILDFORD

BY CHARLES OMAN

WHEN recently the Guildford Society arranged an exhibition of the antiquities of the Borough, many visitors must have been surprised by the fine quality of the Corporation plate. Guildford has never ranked in the forefront of English towns and even in the days when the population of England was small, it occupied a quite undistinguished place amongst the county towns. Its ancient plate consequently does not represent the surplus wealth of its merchants but is mainly due either to the gratitude of natives who have sought and found a fortune elsewhere, or else to the generosity (not entirely disinterested) of members of neighbouring county families.

Some old towns retain only a tithing of the plate which they once possessed but there is nothing in the notes which the late G. C. Williamson supplied for Jewett and Hope's *Corporation Plate and Insignia of Office* to suggest that Guildford ever owned much more plate than it now retains. She was not despoiled, like so many other ancient boroughs, at the time of the early XIXth century reformation of corporations.

I have to thank the Mayor for giving his permission for the photographing of the most important pieces of the Corporation plate, Mr. E. Lillywhite of the Guildford School of Art, who took the excellent photographs, and Mr. Bernard Rackham, who made all the necessary arrangements.

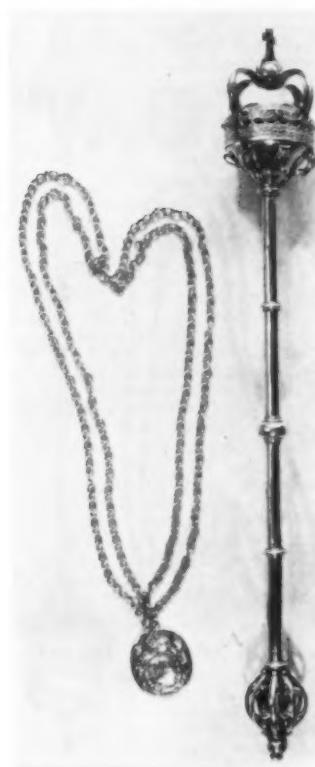


Fig. I. SILVER MACE, 1489.
Length 2 ft. 6 ins. THE
MAYOR'S CHAIN AND
BADGE, 1673



Fig. II. REVERSE OF THE
MAYOR'S BADGE. Ht. 3 ins.



Fig. III. BISHOP PARK-
HURST'S GIFT. EWER,
London, 1567-8, ht. 9½ ins.
BASIN, Antwerp, 1543-4, dia.
16½ ins.

Fig. IV. TANKARD AND
TWO CUPS, 1619-20. Tankard,
1602-3



THE PLATE OF GUILDFORD

In the year 1489 Henry VII confirmed the borough's previous Charters and formally incorporated it as "the mayor and approved men of Guildford." The earlier mace (Fig. I) probably commemorates this occasion. Like all other medieval maces, it is unhallmarked but it bears quite distinctly a maker's mark consisting of three trefoils. The upper end bears the usual crown which is supported by three lions and as many ostrich plumes. Inside the crown is an enamelled plaque depicting the Royal Arms of England between two ostrich plumes. It is difficult to account for the emphasis on the ostrich plumes, which have always been the badge of the Prince of Wales. Prince Arthur was only three years old in 1489 and the Royal Arms show no difference for an eldest son. The arches on the crown surrounding the plaque were probably added at the Restoration, when most boroughs had to replace on their maces the Royal insignia which had been removed during the Commonwealth. The flanges of the lower end show that it had not yet been entirely forgotten that the bottom end of the civic mace was derived from the head of the war mace.

Guildford possessed also a larger mace which was presented in 1663 by Henry Howard, later 6th Duke of Norfolk, who was High Steward, and Richard Onslow of West Clandon, who was one of the burgesses and whose family came to regard the representation of the borough as a family perquisite. In the years immediately following, the cities and boroughs of England were busily re-equipping themselves with civic insignia. As the larger Guildford mace is notable neither for its design nor workmanship, I have not thought it worthy of illustration.

A more interesting relic is not illustrated because it is impossible to obtain a satisfactory illustration of it. This is the Mayor's Staff, which is of some hard wood and 4½ feet long and half an inch in diameter. Its only ornamental portions are the silver cap engraved with the town arms and 1563 which is on the butt, and two rings inscribed FAYRE . GOD . DO . IVSTICE and LOVE . THY . BRETHER. Tradition claims that it was a gift from Queen Elizabeth.

When Henry Howard resigned the office of High Steward in 1673, he was succeeded by Arthur Onslow, who celebrated the occasion by presenting a handsome gold chain and badge for the Mayor (Fig. I). The badge bears on its front the Royal Arms in relief and on its back (Fig. II) is engraved with the Onslow arms and mottoes.

The earliest pieces of plate belonging to the Corporation are a ewer and basin (Fig. III) which carry enamelled escutcheons with the arms of John Parkhurst, Bishop of Norwich (1560-74), who was a native of Guildford. He imbibed Protestantism whilst at Oxford and found it best to retire to Zurich on the accession of Mary. On his return, Elizabeth appointed him Bishop of Norwich, an office which proved far beyond his capacity. His final disaster came in 1572, when as a result of a fraud practised against him by one of his officials, he found himself liable to the Exchequer for a large sum. In order to pay his debts he closed down his establishment in Norwich and went to live in a small way at Ludham. In view of the circumstances under which he died, it is almost certain that the ewer and basin were a gift made in the days of his prosperity rather than a bequest.

The basin bears the Antwerp marks for 1543-4 with a *pelican in its piety* as the maker's mark. Domestic silver made at Antwerp at this time is rare and no comparable piece was shown at the large exhibition held in that city in 1930. The ewer was made to match a generation later and bears the London hallmark for 1567-8. The maker's mark is a hand holding a hammer within a shaped escutcheon. It is by far the most distinguished work that we have from this goldsmith, as his other surviving works are particularly plain communion cups.

The remainder of the plate consists of a pair of tankards and a pair of wine cups (Fig. IV). The tankards are not an exact pair but belong to the rare type with a cylindrical body, which is much more familiar in the larger version used for communion flagons. The one on the right in the illustration bears the hall-mark for 1602-3 with a maker's mark with a harp between L M. It is inscribed :

THOMAS
BAKER 1584 THIS STOUP NEW MADE 1602

The donor served thrice as Mayor. The other tankard and the pair of cups were all received from one person. All bear the hallmark for 1619-20 with the maker's mark H B conjoined and are engraved with the arms of the Haberdashers' Company and JOHN AUSTEN, 1620.

This ends the series of the plate. There are no XVIIth century pieces, for it would seem that the Onslows preferred to present portraits rather than the usual two-handled loving cups.

SHAFTS FROM APOLLO'S BOW

20. Art by Black Magic

WE have all long known that it only needed the coming of television to rescue us from those turgid polysyllabic if not very enlightening B.B.C. talks about the visual arts and to give us the real thing. What happier than this promise of pictures without tears or Tube journeys, art in the armchair, sculpture on the screen in the comfortable corner of the sitting room? And now we are to have it, for I read that

"Fair-haired Ithell Colquhoun, Hampstead Surrealist painter, is going to Alexandra Palace for a television programme with a bowl of water, a candle, matches, powdered charcoal, chalk, ink, oil and drawing paper."

With this impedimenta she is to demonstrate the source of her aesthetic visions, her favourite "decalcomania," "fumage," and "parsemage." Lest, gentle reader, you are so out of the Hampstead swim as to be unaware what decalomania is, let us tell you that it is fair-haired Ithell Colquhoun's favourite means of inspiration (*vide* Press) and consists of dropping rich dollops of ink on paper, pressing another sheet down on it and then deciding whether the resultant mess most nearly indicates a "Still Life with Kipper Couchant" or a "Lady in a Park." Quite different, I assure you, from fumage, whereby the artist wobbles the paper over a smoky candle and it all begins in smoke. Nor must it be confused with parsemage (from the French *parsemer*, to sprinkle) where you *parsemmez*, or sprinkle, charcoal on water, dip your paper into the mixture and as the same press notice assures us :

"the mingled charcoal and water produce odd designs" (the italics are mine, for I am certain that to Miss Colquhoun nothing is odd but thinking makes it so, and happily if you are a Surrealist—and fair-haired at that—you need do very little in the thinking way).

I confess to being a trifle chary of the use of the word "designs" in this connection, although I am gallantly prepared to admit that Miss Colquhoun herself may produce something amusing out of the amphibious accident. One even remembers that Leonardo da Vinci experimented on something the same lines; and that the elder Cozens tried his hand at "decalcomania," but he in his crude way called it "Blobs." The idea that Leonardo produced the design for "The Last Supper" by folding a piece of paper and so got twelve disciples from six wet ink blobs is, however, not yet verified. Research into this method in the hands of the masters of the High Renaissance is still in its infancy, albeit a glance at the symmetry of some of the more famous altarpieces gives weight to the theory.

It is less certain still that the method of "fumage" was the true secret of Rembrandt, though the recent cleaning of the picture so long called "The Night Watch" indicates that fumage played a considerable part in giving it its ultimate fame—incidentally giving generations of art critics the opportunity of discussing the perverse genius of Rembrandt in preferring to render this commissioned group portrait in his own inimitable chiaroscuro by losing most of Captain Cock's Company in a cavernous Rembrandtesque gloom. Unfortunately the recent cleaning scoured off the fumage, and left only the picture as Rembrandt painted it.

"Parsemage" has no classic connotations. It is from first to last Miss Colquhoun's very own invention. Doubtless it has a great future, and one would predict that many an artist who has fought shy of any bowl of water for years will now consider using one. A plentiful *parsement*—or sprinkling—of charcoal, or just ordinary dirt off the floor, should prevent the daring experimenter from any risk of personal ablution.

The important aspect of the affair at this moment, however, is to observe how magnificently this great invention of television will serve the cause of the visual arts. No stone is left unturned, no expense spared, to ensure a genuine aesthetic thrill to the televisees. Realising that, like gentlemen, their far-flung audience prefer blondes, the B.B.C. have engaged Miss Colquhoun. Sensing that nothing but the very latest thing will satisfy their cultured clientele they give us decalcomania, fumage and parsemage, blessed with blob, bowl and candle. What infinite trouble they will go to for the sake of genuine culture! Think: they might have staged a stunt and got one of those old-fashioned artist fellows who still cling to pencils, paint and brushes, and are content to design their pictures like Titian or Sir Joshua Reynolds.

THE REGENCY EXHIBITION AT BRIGHTON BY JOHN RICHARDSON

IN his *Rural Rides* Cobbett wrote: "Take a square box, the sides of which are three feet and a half, and the height a foot and a half. Take a large Norfolk turnip, cut off the green of the leaves, leave the stalks nine inches long, tie these round with a string three inches from the top, and put the turnip on the middle of the top of the box. Then take four turnips of half the size, treat them in the same way, and put them on the corners of the box. Then take a considerable number of bulbs of the crown-imperial, the narcissus, the hyacinth, the tulip, the crocus and others; let the leaves of each have sprouted to about an inch, more or less according to the size of the bulb; put all these pretty promiscuously, but pretty thickly on the top of the box. Then stand off and look at your architecture. There! That's 'a Kremlin!' Only you must cut some church-looking windows in the sides of the box. As to what you ought to put into the box, that is a subject far above my cut."

One hundred and twenty-six years later the organisers of last month's Regency Festival in the Brighton Pavilion were not so intimidated. They filled the "Kremlin" with a most interesting collection of furniture and objects that were not necessarily Regency in the narrower meaning of that loose term, but rather were particularly suited to the background of the Pavilion, or epitomised the many phases of decoration popular in England during the fifty years from 1780 to 1830. A quantity of badly-needed restoration has been done, in particular the magnificent wall paintings in imitation of lacquer executed in yellow and gold on a crimson ground by Lambelet, the assistant to Crace, the Pavilion's chief decorator, that are the main feature of the Music Room, have been partially cleaned, so that as a background the walls seem more ornate and decorative than ever before; and it is now possible, or was, as long as the furniture loaned to the Exhibition remained there, to get a rough impression of how the interior was intended to look. Few architectural enterprises suffer desertion and emptiness as sadly as those designed for pleasure or folly; pavilions, temples or grottoes no longer kept up are a negation of the spirit that inspired them, and George IV's Palace by the sea was no exception. For years its unfortunate state almost justified the practically universal contempt in which the Pavilion was held. Peeling dragons and gaping mandarins, featured in the decoration, mocked the whist drives and trade association meetings to which they were forced to serve as a fearsome setting. However, various well-wishers, among whom Her Majesty Queen Mary has been pre-eminently generous and interested, have recently brought about a renewal of interest in the Pavilion. And this has had its worthy award in the two Regency Exhibitions: the first in 1946 and the second last month.

It will be as well to take this occasion to recall a few facts about the Pavilion, which has not only a national importance as one of the culminating achievements of a national style, but also a European importance in that it is the last and by far the most exotic of the palaces decorated in the Chinese manner, of a tradition which includes the Pagodenberg in Munich and the Palazzo del Té built by the King of Naples and the two Sicilies near Palermo. It is at the same time one of the first symptoms of that Romantic

reaction against Classicism which found its ultimate expression in the Victorian Gothic revival.

It was in 1802 that the idea for the Oriental decoration of the Pavilion was by chance born, when the Prince had been presented with some fine pieces of Chinese wallpaper, and he was advised that a gallery in the Chinese taste might be constructed, with the result that the entire character of the modestly proportioned villa Holland had designed for him in 1787 was changed. It was nineteen years before the building and decoration was completed, and when they were, the King, whose entire Regency had been spent constructing the Pavilion, appeared to lose interest. When William IV came to the throne further alterations were made, and he in his turn spent considerable time there. In fact, if Queen Victoria had not been subjected to the unfortunate scrutiny of trippers, it is probable that to this day the Pavilion would continue to serve the Royal Family as a Summer Palace. But in 1845 she moved instead to Osborne, "so exempt from public haunts." In 1851 the Pavilion was sold by the Commissioners of Woods and Forests to the Brighton Corporation for a sum in the neighbourhood of £50,000, which compares poorly with the £502,797 which



THE SUITE LENT BY THE ADMIRALTY. It is probably the most important set of Regency furniture in existence. It was presented to the Greenwich Hospital in memory of Nelson in 1813. Courtesy "The Times"

George IV is reputed to have spent on the building. The former sum did not include the purchase of furnishings and fixtures, and the ravages perpetrated by the Commissioners when they removed the fixtures, and their over-literal interpretation of that word, in their efforts to win back as much of the money as possible that had previously been poured into the venture, were largely responsible for the denuded state in which the Pavilion lay for so many years. (Even the skirting boards of every apartment were torn off so that the copper bell-wire could be taken and sold at 3d. a pound.) However, in 1863, after an approach had been made to the Lord Chamberlain, Queen Victoria gave instructions that a number of the original fittings and pieces of furniture, which had for the most part remained unpacked at Kensington Palace, be given back, and ever since then on a number of occasions various items have been returned to where they originally belonged. But the dispersal had gone too far and in too many directions. Only four years ago a friend of the writer was able to purchase a quantity of the bedroom furnishings, which with some of the dining-room furniture from Carlton House had been reposing in a Brighton dealer's shop for an unknown

THE REGENCY EXHIBITION AT BRIGHTON

number of years. A satisfactory reassembly will never be possible.

This year's exhibition was notable rather for the magnificent display of objects, especially those in silver-gilt and ormolu, than for the furniture. The 1946 exhibition was graced by, among much else, a generous quantity of important furniture made for the Pavilion, loaned by H.M. the King, and by the magnificent set of gilt furniture designed by Henry Holland for Southill belonging to Major Simon Whitbread. Obviously this was a display which it would be impossible to duplicate, and it will always be one of the exigencies of a Regency Exhibition in the Pavilion that only fantasy can stand up to its extravagant décor, and there is not a sufficient quantity of fantastic furniture of this particular period and of requisite quality to fill repeatedly the large and ornate galleries of this considerable palace. In the display of two years ago the use of small wallpapered alcoves, of the sort so loved by decorators' establishments, did provide a happy background for those modest pieces of Regency furniture, which are really more typical of the period, and as a rule more finely made. However, this year they were not used; and with the notable exception of the Fish furniture and one or two other pieces, the greater part of the exhibits seemed overshadowed as a result.

Fantasy is certainly personified in the Fish furniture—the curious suite of gilt furniture which was presented in 1813 to Greenwich Hospital by the widow of Mr. John Fish, of Kempton Park, in memory of Lord Nelson's great naval victories, and is now in Admiralty House, Whitehall. Although certainly the most elaborate complete set of Regency furniture in existence, even just a cursory examination will justify the comment in the *Dictionary of English Furniture* (Percy Macquoid and Ralph Edwards, Vol. III, p. 111) that "this set, though violating every principle of design and construction, possesses a certain historic interest as representing the wilder aberrations of archaeology uninformed by scholarship." Haphazard late XIXth century restoration, indiscriminate daubing with powdered gilt (instead of proper gilding), and the unfortunate choice by H.M. Ministry of Works of a pale green silk tabourette for its recent re-upholstery, have done little to recommend this suite of furniture to us; however, its selection for this particular exhibition was wholly justified by its extreme suitability to the background of extravagance, which characteristic it certainly shares, if not by its quality. The centrepiece in the form of a pedestal, the upper part of which is supported by three dolphins of bronze partly gilt and decorated with sphinxes and crocodiles, the whole surmounted by a glass vase painted with scenes of the Battle of Trafalgar and an Apotheosis of Nelson, stands out from the other pieces on account of its vigorous design. Among the rest the sleigh-shaped, carved and gilt settee on dolphin feet is probably the most successful as a piece of decoration.

A further fantasy in keeping with the spirit of the background was a late Regency painted chaise-longue on crocodile feet. Almost similar to the one illustrated in Miss Margaret Jourdain's book on Regency furniture, its shape, simple though decidedly eccentric, is that of a boat. Although there is nothing about its form which is reminiscent of Ancient Egypt, its derivation from that source is quite evident. However, it cannot be said that this piece is in that particular Egyptian convention which enjoyed earlier in the century a short term of popularity after Napoleon's campaigns there—a phase of Regency decoration quite antipathetic to the spirit of George IV's Pavilion, and not represented in it, being essentially unrelenting and classical, where the latter is romantic and overblown.

In the northern section of the Corridor, apart from the magnificent Empire candelabrum mentioned later, there were a pair of black and gold armchairs, part of a set made by the cabinetmaker, George Smith, from Frome Abbey in 1808, the drawings for which appear in his book of *Designs for Cabinetmakers* (published in 1808). Ornamented with lions' heads, these chairs (illustrated in Miss Jourdain's *Regency Furniture*) are completely characteristic in design and quality of all that is best in the furniture of that epoch. Also in the same section were a mahogany pedestal sideboard, the front decorated with four sphinx pilasters, which was lent by H.M. the King, and a small side table, whose marble top of mottled grey marble is supported on six carved and gilt wooden legs with Egyptian beads and frieze decorated with a formal open-flower motif. Both these pieces of furniture are typical of the version of the French-Egyptian style that was brought back to this country by such cabinet-makers as Thomas Chippendale, junior, whose furniture in this manner at Stourhead is such a particularly happy expression of it. The centre and southern sections of the same corridor contained a display of chinoiserie, among which were a number of pieces originally in the Royal Pavilion collections and now in Buckingham Palace. In this section one missed particularly the large and beautiful pair of Yung Chen pagodas of Chinese porcelain



THE BANQUETING HALL with the table laid with Empire ormolu furniture—a unique and complete set, lent by Lady Vansittart. The gold candlesticks, etc., were loaned by the Lord Mayor and Corporation of London. The plates on the ends of the table were lent by their Majesties the King and Queen and Princess Elizabeth. Courtesy "The Times"

fifteen feet high which were such a feature of the previous exhibition. However, there was some fine lacquer and porcelain, and two interesting pairs of steel and brass fire-dogs mounted with Chinese Imperial dragons in ormolu, which were originally in the Banqueting Room and are now in the Centre Room at Buckingham Palace. Her Majesty the Queen's chinoiserie clock is mentioned below.

Close by, in the Entrance Hall, stood the interesting "Sisters" inlaid double secretaire and bookcase cabinet which was described in detail recently in the APOLLO ANNUAL by Mr. James Brandreth. This secretaire of mahogany, with panels veneered with satinwood, and inlays and banding of tulipwood, yucca, box, harewood and other natural and stained woods, is similar in outline, but richer in its inlays, than the plate entitled the "Sisters Cylinder Bookcase" in Sheraton's *Cabinet Dictionary* dated 1802.

Of particular merit among the more conventional pieces of furniture was the cabinet that once belonged to Princess Charlotte, the Regent's ill-fated daughter. This came originally from Claremont, the attractive "Capability Brown" house near to London, where she lived with her husband, Prince Leopold. Most prettily designed and carried out in rosewood inlaid with brass and enriched with ormolu mouldings, the shaped front containing a cupboard and side drawers, the upper part consisting of side cupboards, small drawers, glazed centre and with a gallery top, this little cabinet (width 3 ft. 6 ins.; height 4 ft. 6 ins.), dwarfed in style and conception by the immense extent of the Pavilion's Music Room, seemed to symbolise the young Princess's wretched conflict with her magnificent father. Also in the same room were an interesting pair of console tables, which at first sight appeared to be of a very much earlier date than the early Regency, which they are known to be. Conventionally designed in a style that is more reminiscent of the XVIIth century, these tables, originally from the collection of the Earl of Wemyss and March, provided a surprising contrast

APOLLO

to the rest of the Regency furniture, contemporary in date but so different in style, that made up the Exhibition.

In the middle of the same room was placed the immense circular Aubusson carpet (33 ft. in diameter) which came from one of the Russian Imperial palaces. Purchased in 1926 from the Russian Government by Mr. Pontremoli, this carpet is now the property of the Regency Society of Brighton and Hove, and is lent by them to the Royal Pavilion. Extraordinarily bright in colour, and of a more extravagant design than is usually seen, this carpet must certainly have been inspired by James Cameron, the Scottish architect, who worked at Tsarskoe Seloe, in an exotic version of the Adam style. Woven to decorate another earlier and very different sort of architectural folly, this fine carpet does not appear altogether happy under the fabulous water lily chandeliers of the Music Room.

In the North Drawing Room, an attempt was made to recreate an impression of its original appearance. Recently some pieces of the wall decorations specially designed for George IV in white and gold were discovered hidden away under the roof of the Pavilion, too tattered to be used. However, the pattern has been hand-painted on to the walls in an exact copy, except that yellow has had to be used instead of gold which was unobtainable. The organisers also aimed at a furniture arrangement as near as possible to that shown in the aquatint of the room in Nash's *Views*, and they endeavoured to use pieces resembling the originals, some of which were of a period earlier than the Regency. Among much else that they chose, the Louis XV commode of chinoiserie design in tortoiseshell with ormolu mounts is just the piece of French XVIIIth century furniture—possibly of greater exoticism than quality—which the Regent liked to buy before his Oriental phase. In the same room were a pair of small buhl tables of the Louis XVI period beautifully mounted in ormolu which would also certainly have appealed to the Prince with his penchant for buhl of all periods.

A similar reconstruction was arranged in the dining room of a dinner for two dozen guests that George IV might have given about the year 1824, similar again to the famous scene in Nash's *Views*, in which, incidentally, Nash appears. The gold plate and table equipment were the cynosure of this particular display; it was for the most part of French Empire design either by Philippe Thomire (1751-1843) himself or inspired by his work. The mirrored "surtout de table" (8 ft. 4 ins. long) provided a spectacular centrepiece, but it was the single ormolu fruit stand, engraved, "Thomire à Paris" in the form of a pierced bowl supported by three Bacchantes wreathed with vine leaves, that was particularly striking. There is not space here to give worthy recognition to all the other various objects in silver gilt and ormolu, which provided the most interesting section of the exhibition. Particular mention, however, must be made of Lord Spencer's silver-gilt candelabrum for six lights on a tripod pedestal. The hall-mark is for 1800-1, and although the maker's mark is illegible, the designer is known, for "TATHAM ARCHT" is engraved on one side, and the design is slightly different from the engraving on Plate 16 of Charles Heathcote Tatham's *Designs for Ornamental Plate*, published in 1806. The branches, which were originally plain silver, have been gilded at a later date. Of less exciting quality but magnificent appearance were the Lord Mayor's set of four three-branch silver-gilt candelabra elaborately chased in the classical taste, the branches decorated with acanthus and lotus leaves and other ornament, the tapering cylindrical column of each candelabrum surmounted by sphinx heads terminating in a pair of human feet, while each column is supported on three lions' legs with paw feet standing on triangular bases. These were made by Ben and James Smith and have a London hall-mark for 1810. A further remarkable object was the silver-gilt tray formerly the property of Adolphus Frederick, Duke of Cambridge, the youngest brother of the Regent, and lent to the exhibition by the Worshipful Company of Carpenters. The centre of this tray is engraved with the Duke of Cambridge's arms, surrounded by a band of roses and acanthus leaves. The outer rim is sumptuously decorated in openwork with grapes and vine leaves minutely chased in relief and applied; the handles are chased on both sides with lions' masks and rams' heads; 257.75 ozs. in weight, this spectacular work, with a London hall-mark for 1807, was made by Ben Stephenson.



A RECENTLY PURCHASED WHITE AND GOLD FRENCH CLOCK
loaned by H.M. the Queen. The vases were loaned by H.M. the King. Courtesy
"The Times"

In the less rare field of ormolu work there was one exhibit of peculiarly fine quality—a five-light Empire candelabrum in the form of an Egyptian female figure in bronze on a griotte ormolu-mounted base, with recessed chased gilt panels on three sides. An exceptional feature were the two lower candle-holders in the form of snakes, and the upper three supported on the head of the figure, the two outer terminating in rams' heads and the centre one in the form of a two-handled vase. Obviously inspired by the taste for Egyptiana which Vivant Denon imposed upon the French during the first years of the XIXth century, this beautifully chased object is a completely successful expression of that style. In the same genre, but simpler in conception, were two pairs of candelabra, one pair belonging to Major Simon and the other to Mr. Humphrey Whitbread of Southill. Each one consists of a pair of candle sockets supported by an Egyptian woman in bronze on a low truncated obelisk of ormolu decorated with raised hieroglyphics, the whole standing on a black and white marble base. Also in ormolu and of exceedingly fine workmanship was the French chinoiserie clock of the Louis XVI period lent by Her Majesty the Queen.

The movement, by Ragot of Paris, is contained in an elaborate case, built up in the form of two tented canopies fringed with bells, each supported by four ornate ormolu pillars, decorated with acanthus leaves. The upper canopy, which contains the face, is surmounted by a small seated Chinaman in ormolu, who holds a parasol at an angle above his head, while the whole clock is surrounded at different levels by intricate galleries and festoons. A further clock in the extreme of Chinese taste was lent to the exhibition by Lord Wilton. The same motifs were used as in the previous clock, though in a different and later idiom, of the same date as the Pavilion and very probably originally made for it. The intricate temple-shaped case is surmounted by dragons, and again it is fringed with bells; in the lower part there are two figures on either side of a brazier, one of a woman playing a mandolin and the other of a man smoking. From the same collection came a magnificent and surely almost unique pair of Vincennes vases with covers, in pale mauve porcelain decorated with elaborate military trophies; these deserved a lengthier examination than was possible at the time the Exhibition was visited. Nearby, in the same room, were a very fine pair of Meissen swans, mounted in ormolu candelabra. Of the middle Louis XV period these were notable for their quality.

The organisers of the Exhibition must be commended not only on having brought together so interesting a collection, but also on the way in which they managed to keep the scope so wide, so that not only students of the Regency period, but enlightened visitors of every sort, could find something to interest them. Taken absolutely literally, the Regency period lasted for no more than ten years (1811-1821), and, as Mr. John Summerson has written, Brighton has really very little Regency architecture at all, so let the organisers of these exhibitions continue to branch out in every possible direction. Perhaps even in the future they could arrange an exhibition of earlier work, of the Kent period, in Lord Burlington's villa at Chiswick.

THE SWORDSMITHS OF JAPAN—Part V

BY B. W. ROBINSON

THE four previous articles which have appeared in APOLLO under the above title have treated the subject of the Japanese sword from the personal or historical point of view and have been, it may be said, of little practical use to the ordinary collector. Indeed, they were designed mainly to supply "background material" which is here more important and less accessible than in most branches of collecting. To round off the series, however, I shall touch on some of the more practical aspects of the subject.

I. CARE AND CLEANING

The late Alfred Dobree was one of the pioneers of the Japanese sword in this country, and achieved the distinction, shared by only two other non-Japanese, of being elected member of the exclusive Tōken-kwai, or Sword Society of Tōkiō. Information of this reached King Edward VII, and, his curiosity being aroused, he sent for Dobree and asked him to show him some of these blades and explain their qualities and traditions. Afterwards His Majesty expressed a desire to handle one of them, and when he had tested the balance and executed a few practice strokes, he ran his finger down the edge, as one would naturally do with a European sword. "You are probably unaware, Sir," observed Dobree, "that yours is the only hand which has touched that blade for six hundred years." The great and inviolable rule, then, is that no Japanese blade should under any circumstances be touched by hand.

The first thing for a collector to do when a sword comes into his possession is to "strip" it. Normally this should involve no more than the removal of the retaining peg, when the hilt, guard, washers and socket (*habaki*) (Fig. 1b) may easily be withdrawn. Sometimes, however, rust or some other obstruction prevents this, in which case, holding the sword in the left hand by the end of the hilt at an angle of about 45 degrees, the edge uppermost, strike the left forearm or wrist sharply with the open right hand. If this fails to loosen the blade, tap or strike all round the under side of the guard as near the blade as possible with a wooden mallet or a piece of wood and a hammer. If the guard is of soft metal or delicate workmanship it should, of course, be carefully wrapped in cloth or leather during this process.

Once the blade is "stripped" it may be cleaned of superficial dirt and grease with a soft cloth and spirit (good lighter fuel will do very well). Ignorant possessors of Japanese blades often keep them permanently dripping with oil or coated with grease, or even varnish, and when this is finally removed by a more discerning owner it is often found to have left stains on the blade. Patient rubbing with the finest whitening or jeweller's rouge and a shammy-leather will eventually remove these; owners of the proper Japanese polishing paper and powder-bag (*uchiko*) are in these days few and fortunate.

Numerous blades have also been ruined by the attentions of certain excellent and old-established firms to whom they are entrusted by their misguided owners to be "got up." They are returned in due course burnished like a Life Guard's cuirass, with every trace of craftsmanship, beauty and style hidden under a hard flat gloss, and no doubt the owners are highly delighted with their unnatural coruscation. To restore a Japanese blade which this fate has overtaken, as well as to deal with rust patches, bad scratching, chips, or more serious flaws, a professional Japanese sword polisher is the only man competent, and until one can be persuaded to settle in this country, where he would certainly be kept busy for some time and might well make himself a good living, such things are best left alone. Patches of "live" rust, however, may be checked by light dabbing with oil of cloves or any pure vegetable oil, which should be cleaned off and renewed periodically. The same treatment may also be applied to the half-inch or so of blade normally covered by the *habaki* or socket (Fig. 1b).

Ideally a blade should be kept, polished and dry, in a hilt and sheath of plain magnolia wood, neatly tied in a lined bag of thick silk brocade, and resting, edge upwards, on a rack. Unless the sword is being actually worn or used, the mounts belonging to it should be kept separately, perhaps on a dummy wooden blade made to fit them. In this way the blade can be properly examined without the attention being distracted by the mounts. This, however, is undoubtedly a counsel of perfection, and it must be admitted that some collectors actually prefer their blades to be mounted.

II. JUDGING A BLADE

The judging of blades has been a serious study in Japan for a thousand years, and has been reduced to an exact and elaborate science in which a European stands little chance of becoming really expert, though after some years' practice and study he may attain a fair competence. I have myself seen surrendered Japanese swords in Malaya being judged by a Japanese colonel prisoner of war, who would pronounce on the period, school, and often the actual maker of each blade after a comparatively brief examination. The hilt would then be removed, and his verdict was invariably confirmed by the signature on the tang, which he had not previously seen.

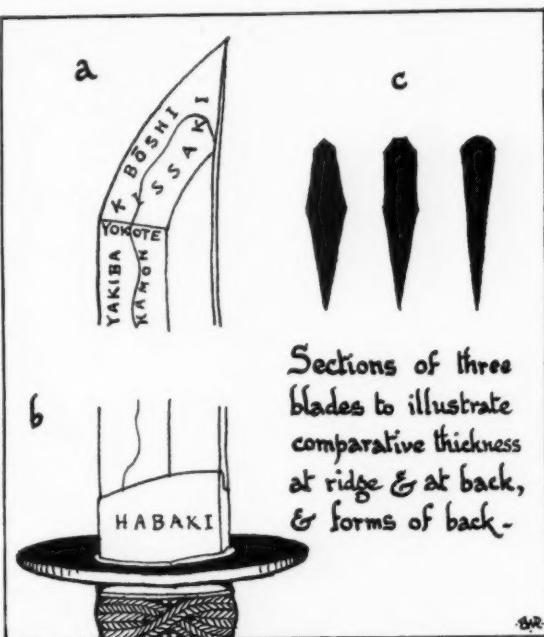


Fig. I (a, b and c). ESSENTIAL NOMENCLATURE

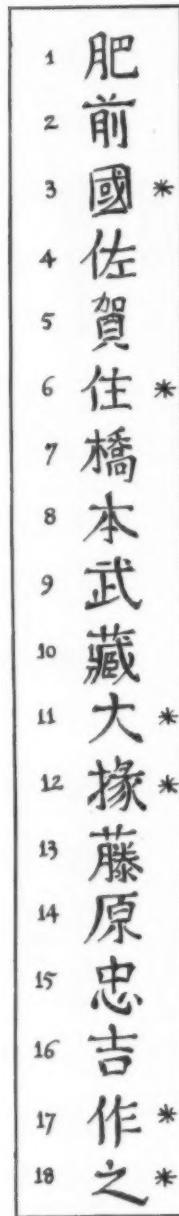
What follows will provide the orthodox method and sequence of examining the "points" of a blade; and though it is not possible here to go into these characteristics more fully, or to explain how certain combinations of them indicate a certain province, school, or date, practice in the method is of great value to the collector or amateur. Once the sequence becomes automatic the characteristics of any given blade will be far more readily absorbed and easily remembered, and as experience widens, so will each characteristic and combination of characteristics become more significant. This, then, is the correct order of examination:

(a) FORM AND PROPORTIONS. Under this heading the following points should be noted: whether the blade is ridged or flat; the type and degree of curvature; the comparative width at the *yokote* (Fig. 1a) and at the *habaki* (Fig. 1b); the comparative distance of the central ridge (if any) from the edge and back of the blade; the comparative thickness at the ridge and at the back (Fig. 1c); whether the back is V-shaped, rounded or three-sided (Fig. 1c); the form and length of the point (*kissaki*) (Fig. 1a); and finally any grooves and engraved designs on the blade.

(b) THE TEMPERED EDGE. The whole tempered edge up to the *yokote* is called the *yakiba*; but *hamon*, which properly means its outline, is the term more correctly used in the judging of blades (Fig. 1a). This is of almost infinite variety, falling under the main categories of straight (*suguba*), irregular (*midare*), and undulating (*notare*), as well as certain freak shapes affected by



Fig. II. "KEY" characters.
 (a) (b) "Fecit" may be followed
 by
 (c) meaning "this (blade)." "
 (d) (e) "province."
 (f) "inhabitant of."
 (g), (h) Provincial titles meaning
 "Governor" and "Deputy
 Governor" respectively



the later smiths imitating chrysanthemums, Mount Fuji, dragons, and so forth. At the same time notice should be taken of the presence and distribution of *niye*, small bubble-like formations along the outline of the tempered edge, and *nioi*, a cloudy luminous strip along the edge, which may be seen by holding the blade at an angle to the light.

(c) THE TEMPERED EDGE AT THE POINT. This is called the *bōshi*, a term often erroneously applied to the whole point, for which the correct word is *kissaki* (Fig. Ia). Like the *yakiba*, of which it is the continuation, the *bōshi* takes a variety of shapes, sometimes extending some little distance down the back of the blade, especially in examples later than 1600.

(d) THE METAL AND ITS PATTERNED SURFACE OR "DAMASK." In the former, colour and luminosity should be noted, whilst the latter, which is sometimes very hard to discern, is usually found to be wood-grain (*mokume*), striated (*masame*), a combination of both (*itame*), or in regular waves (*ayasugi*).

(e) THE TANG. Its general shape, the form of its butt-end, the pattern of the file-marks which cover it, and the number and position of the peg-holes should be examined, and finally the signature, date, and any other inscription on it should be noted.

III. SIGNATURES

This last point deserves more detailed treatment because to the Western mind it is the least liable to personal opinion or conjecture, and forms, to most collectors, the basis of knowledge of any given blade. In the interpretation of signatures Koop and Inada's *Japanese Names and How to Read Them* is an almost indispensable *vade mecum*, and collectors whose interest is more than merely acquisitive should never rest until they have begged, borrowed, or, if needs must, stolen a copy.

The simplest form of signature, and that most commonly met with on the early blades, consists merely of the two characters comprising the swordsmith's name. But it may be followed by one of the formulae corresponding to *fecit* (Fig. IIa, b, c), and preceded by any or all of the following (in order of frequency):—

- (a) Native province (followed by Fig. IIId or e) and/or town (followed by Fig. IIIf).
- (b) An assumed clan-name, e.g., Fujiwara, Minamoto, etc.

Fig. III. Example of Signature

- (c) A courtesy title usually connected with a provincial government (Fig. IIg, h).
- (d) The swordsmith's own family name.
- (e) An assumed art-name or *nom de guerre*.

At Fig. III I illustrate a signature of eighteen characters to show how even such an at first bewilderingly long string, may be "broken down" into its various components by recognition of the key characters in Fig. II which are starred in Fig. III. Character 3 means "province," so 1 and 2 must together compose the name of a province; 6 means "inhabitant of," so 4 and 5 will be the name of a town; 11 and 12 are one of the provincial courtesy titles, so 9 and 10 must be the name of the province providing the title; 17 and 18 form one of the "fecit" formulae, and these, as has been already remarked, immediately follow the smith's name (15 and 16). This leaves 7 and 8, 13 and 14 unaccounted for; but the latter pair will be familiar to one who has seen any dozen signatures on blades of the XVIIth century or later as forming the clan-name of Fujiwara, which was more frequently assumed by swordsmiths than any other. 4 and 5 can now be almost certainly identified by elimination as being the swordsmith's family name, as indeed they are. But even if by this method the framework of the signature becomes clear, for the actual reading of the names some such book as Koop and Inada's is essential, and a quarter of an hour or so with that invaluable work should produce the correct reading, HIZEN NO KUNI SAGA NO JU HASHIMOTO MUSASHI NO DAIJŌ FUJIWARA NO TADAYOSHI KORE WO SAKU, which may be interpreted "Hashimoto Tadayoshi of the Fujiwara clan (bearing the courtesy title of) Deputy Governor of Musashi (province), an inhabitant of Saga in the province of Hizen, made this (blade)."

This is a typical signature, though admittedly on the long side. But many other inscriptions and formulae are found on the tangs of Japanese blades giving particulars of the metal used, of tests carried out with the blade on condemned criminals and other *corpora vilia*, of the patron for whom the blade was first made, and of a number of other circumstances of time and place connected with its manufacture. But these are only seldom met with, and a detailed treatment of them would occupy a space disproportionate to its practical value. I hope, however, that what has gone before may be of some little help to those who have been hitherto completely mystified by the inscriptions on their blades, or who have blindly relied on the interpretation of an interested dealer or harassed museum official. These people are not, alas, infallible, and it is infinitely more satisfactory to do the job oneself (it only needs practice and patience), or at least to know enough about it to be able to check the versions of others.

PORCELAIN. Misleading examples

J.C.F. (Sydney, Australia). These two plates belong to a very large group of copies of Chinese armorial export porcelain made, I believe, in Paris during the last fifty years. Whether they should be described as "fakes" or simply as imitations is difficult to say, for their quality is so poor that they can hardly have been intended to deceive. The heraldry on them is usually more or less imaginary, but one also finds such improbable details as the English royal arms—sometimes in their XIXth century form! Although the two plates have different coats-of-arms, it will be seen that the design of the floral decoration is the same. Presumably they were originally sold in sets with uniform decoration, but each with a different and equally spurious coat-of-arms.

Besides plates, larger dishes and vases are also encountered which belong to this group. The main characteristics, apart from the deplorable heraldry, are the summarily painted and miserably composed flower bunches, the limited palette of thick enamel colours, approximating to the colour range of the Ch'ien Lung export wares, and finally the badly-drawn scrolls of raised white enamel, which frame the flower sprays and wander rather aimlessly over the surface of the plates. Much of the Chinese export ware is poor in quality and the decoration carelessly applied. It is inconceivable, however, that the Chinese decorator could have turned out so symmetrically uninspired a design as this. The marks are of course spurious and merely designed to mislead.

APOLLO ANNUAL, 1948. LIBRARY EDITION. Bound in dark red high quality cloth, blocked in gold. 17s. 6d. (By post 18s. 6d.). ART PAPER COVER. 10s. (Post 10s. 6d.).—APOLLO, 10 Vigo Street, Regent Street, London, W.1.

ANDREW DUCHÉ—America's First China Maker, born circa 1709

"A man from Savannah, Georgia—a potter by trade" who "found out the secret to make as good porcelain as is made in China."
—*Saltzburger's diaries*

IN the issue of APOLLO of May, 1947, Mrs. Ruth Monroe Gilmer, of Louisa, Virginia, recounted her long and ultimately successful search for a ceramic specimen which could reasonably qualify for consideration as the work of Andrew Duché; a search which had lasted ten years in Virginia and Philadelphia with a final twelve days' effort covering 2,000 miles "searching from Augusta, Virginia, Ebenezer and all the area thereabouts, from Waycross, Virginia to Charleston, South Carolina and finally to Norfolk, Virginia, where Duché once lived and back to Richmond."

A correspondent of the American magazine *Antiques* of January, 1948, expressed his opinion "that the conclusion that it was a well-authenticated fact that Duché made porcelain at Savannah from 1738 to 1743 was reached from only part of the evidence," and of the porcelain bowl with blue decoration, which Mrs. Gilmer discovered, he says in *Antiques*: "One might wish

Edward Heylyn and Thomas Frye for the Bow pottery, and that he disclosed information of value to Cookworthy."

Mr. R. Hommel, of Richlandtown, Pa., U.S.A., who has completed so much research into the Duché and other American ceramic matters, expresses his opinion of the criticism as follows: "Mr. Arthur W. Clement, who wrote the article 'The Problem of Andrew Duché' in the *Antiques* magazine for January, 1948, is apparently on the warpath and leaves the reader puzzled as to whom or what he attacks and why. He evidently disapproves of a 'recent' article in the magazine APOLLO, written by Ruth Monroe Gilmer. He might have been thoughtful enough to state that it appeared in the May, 1947, number, so the curious reader could readily look it up and use his own judgment about the issue.

"Mr. Clement starts out to question Mrs. Gilmer's statement that it is a well-authenticated fact that Duché made porcelain



AMERICA'S FIRST CHINA
only known specimen qualifying as made by Andrew Duché at Savannah, Georgia, 1738-1743

that Mrs. Gilmer had made it clearer that this bowl is offered by her merely as a graphic illustration of the type of ware which she believes Duché made at Savannah. There is, of course, no evidence that he did make this bowl: it has no mark, no history connecting it with Duché or even with Savannah; and there are no documented pieces made by Duché with which it can be compared. We do not even know the type of porcelain Duché tried to make, or whether he decorated his pieces, or the type of decoration which he employed. . . ."

He continues: "Mrs. Gilmer assumes that the samples shown by Duché to Cookworthy were made by Duché in Georgia, but Doctor Edwin Atlee Barber was of a different opinion. In *Pottery and Porcelain of the United States* (p. 61), he said: 'We must not conclude from this statement that the ware which Cookworthy had seen had been made in America. It is much more likely that the pieces were some of those produced at the Bow works within the year that had passed from the recently discovered American materials.'

"If and when we are able to identify the site of Duché's pottery in Savannah and to excavate there, we may be able to state definitely what types of ware he made. Until this is done, we can be certain only that he identified the Cherokee unaker as kaolin, that he made experiments with it in an endeavour to produce porcelain, that he furnished the unaker (kaolin) to

at Savannah, Georgia, from 1738 to 1743, and suggests that she has reached the conclusion from a consideration of only part of the evidence.

"Since it was my good fortune to have supplied the evidence in a paper entitled 'First Porcelain Making in America' (published in the *Chronicle of the Early American Industries Association*, New York, Vol. I, Nos. 8-11, 1934-35), I wished that Mr. Clement had carefully read this article before charging Mrs. Gilmer with only partial digestion of the evidence.

"I am glad that Mr. Clement accepts my suggestion that Cookworthy's informant was Andrew Duché. It has been accepted by authorities on ceramics, the late Frank Hurlbut, Dr. Severne Mackenna, Ruth Monroe Gilmer, to mention but a few, and in this respect Mr. Clement is in good company. As he proceeds, however, he lets one doubt of his critical ability. He quotes correctly the famous Cookworthy letter of 1745, 'Twas found [the china earth] on the back of Virginia,' and then tries to demolish that statement by saying the china earth 'was not from Virginia.' Now, the back of Virginia, and Virginia are two different concepts. Mrs. Gilmer, knowing her South, has lucidly explained the extent of country which the average Englishman of 1745 might call the 'back of Virginia.'

"In regard to Mr. Clement's doubt that the samples of porcelain shown by Duché to Cookworthy were made by Duché

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in Georgia, he is at variance with authorities who wrote about Cookworthy's person from America. The late Homer Eaton Keyes (founder and editor of *Antiques*), for instance, in reviewing Frank Hurlbutt's book on Bristol Porcelain (in *Antiques*, August, 1929) voices the logical and generally accepted interpretation of Cookworthy's statement in these words: "Cookworthy expressly states that he has seen specimens of the American wares as well as of their clay." Besides, my paper on Andrew Duché gives documentary evidence that he did take samples of his ware from Georgia to England. One of the confidants of Andrew Duché, the minister of the Saltzburger settlement at Ebenezer, near Savannah, Georgia, recorded in his diary on October 21, 1741 (*Ausfuehrliche Nachrichten von den Saltzburgischen Emigranten*, Halle 1743, Vol. 9, p. 1148), that Duché "has found out the art to make Chinese ware or porcelain, much cheaper than that brought from China, and yet in quality as good. He is taking many as samples with him to London . . ."

"Mrs. Gilmer has given a charming account of her search for a specimen of porcelain which would qualify as the product of Andrew Duché. Furthermore, this account makes it quite clear that her ceramic erudition qualified her to undertake that search. Her analysis, 'How would I know this china when I found it?' is scholarly and her belief that finally she found a specimen of Duché's porcelain is most persuasive. Mr. Clement thinks otherwise and is emphatic about it. Of course, it must be Mrs. Gilmer's privilege to defend her belief . . ."

In accepting the challenge, Mrs. Ruth Monroe Gilmer writes: Andrew Duché a Problem! So states Arthur B. Clement in the January, 1948, issue of *Antiques*. We, who have gone deeply into the subject, regard Andrew Duché as the solution to a problem, one that has concerned collectors since Cookworthy's famous letter of 1745 to his friend Richard Hingston was first published.

Identifying Andrew Duché as the "person" who showed Cookworthy the chinaware made in America has been the greatest single contribution to American ceramic history of this age. It was done, through long and intermittent research, not by one of our American collectors, but by a man whose main interest was "primitive trades" and who did the work on Andrew Duché purely for the pleasure of historical research. I speak of R. P. Hommel, Gargoyle, Richlandtown, Pa., whose years of detailed research and authentic writings on Andrew Duché make him the only American authority on this "Pioneer Potter." The results of Mr. Hommel's researches, in a paper called "First Porcelain Making in America," were published in the Chronicle of the Early American Industries Association, 1934-35, Vol. I, Nos. 8, 9, 10 and 11. It is the most exciting and fascinating account of any American potter I have ever read. It is indeed a story of high adventure, with every fact so well authenticated that there is no ground whatsoever for controversy.

If Mr. Clement were informed on Colonial Virginia and knew anything of its boundaries or, I should say, lack of boundaries (for instance, Orange County, Va., in 1734 and its western portion, Augusta County formed in 1738, included much that is now Pennsylvania, all of Kentucky, and in words at least, extended to the sea), he would see that "on the back of Virginia" was quite a reasonable statement of location of the Cherokee nation for an XVIIith century person to make; a statement that, I admit, puzzled me until I thought about it seriously. If Mr. Clement would inform himself of some of the early XVIIith century trade between Virginia settlers and the Cherokee Indians and follow their trails, he would know that they often extended from 600 to 800 miles, from the coastal towns of Virginia, across the state as we know it to-day, into the back country and through the land of the Cherokees and as far as Augusta, Georgia, across the river from where Duché had his first pottery, 1735-1737. I suggest that he read *Virginia and the Cherokee Indian Trade, 1673-1752*, by W. Neil Franklin, published in January, 1932, by the East Tennessee Historical Society. Then, if Mr. Clement would read *Reis' Clays, Occurrences, Properties and Uses*, he would understand the geology of that country. One cannot but wonder why he so vehemently denies that Duché found the petuntse as Cookworthy reports he did. After all, petuntse is but one of the varieties of felspar which is quite common throughout all the area in which Duché was interested. How Duché could have avoided finding petuntse is the question.

I would suggest that interested collectors read Mr. Hommel's article "First Porcelain Making in America" in its entirety; go into such subjects as I have suggested above, then delve into other sources on Colonial Virginia and Georgia. There are many such that can be found by really serious students. One, for



INTERIOR OF BOWL, showing shell decoration which with the ferns and leaves on the outside of bowl (see Fig. I) are characteristic of the Savannah of Duché's time

instance, where I got my first intimation of Andrew Duché, George White, whose book *Statistics of Georgia*, published at Savannah in 1849, takes so for granted that Duché made china there in 1741, that he concludes in his paragraph on minerals (page 168) that kaolin must have been found right there on the bluff. With the information I have suggested, collectors could then decide for themselves whether there are any discrepancies between facts as we know them to-day, and the information given us by that distinguished chemist, William Cookworthy, in 1745.

In acknowledging Duché as Cookworthy's mysterious "person" which he does, Mr. Clement automatically acknowledges every other single fact given by Cookworthy, yet he gives authentic quotations and draws such paradoxical conclusions trying to prove otherwise that one is tempted to leave him in his uninformed condition. As proof of one of his contentions he even quotes an erroneous opinion given by Dr. E. A. Barber in 1893, an opinion scarcely excusable then, but one that, in the light of our present knowledge, would make so eminent a man as Dr. Barber turn in his grave at its mere repetition. But there are other important points in our Duché material that need elucidation, for Mr. Clement says: "We do not even know the type of porcelain Duché tried to make or whether he decorated his pieces or the type of decoration which he employed." In other words, he denies having any knowledge whatsoever about these matters.

A generally-accepted fact, I believe, is that all potters of the early XVIIith century, who were trying to make porcelain at all, were trying to make a ware like the Chinese made. Whether they made it or not, that is the type they were trying to make. Then Cookworthy tells us (and Mr. Clement quotes him) that he considered the chinaware he was shown "equal to the Asiatic." He tells us too, that the "person" who had shown him the chinaware had been in quest of mines and having read Duhalde, had found both the petuntse and kaolin. Now, let us examine some of the very quotations from the C. R. of Ga. that Mr. Clement chooses to give as proof of our lack of knowledge. His first one: "Andrew Duché, the potter's proposal, setting forth that he had found out the true manner of making porcelain or chinaware" tells us exactly the type of porcelain Duché was trying to make. His second quotation under heading of June 17, 1741, from William Stephens' journal: "I took occasion to call on Mr. Duché to see some of his Rarities as I had before promised him; but it happened not to be at a right Season for his Kiln was now baking; and from what he told me, I understand all his fine ware was baking a second time as it ought to be with proper

A N D R E W D U C H É

glazing. But he showed me a little Piece in form of a Tea Cup with the Bottom broke out, which he said he had passed through one Baking and was yet rough; but upon holding it to the Light, as it was, without any colouring on it, I thought it was as transparent as any ordinary strong china cups commonly are" (C. R. of Ga., Vol. IV, Supp. page 169) gives us many points from which to gain the knowledge Mr. Clement would deny. Where, pray tell me, did Col. Stephens get his ordinary strong china cups with which to compare the translucency of Duché's? The small amount of frit china made on the Continent at that time was neither ordinary nor strong. Then it must have been from China or Japan, for the only other source of strong china cups was Dresden or perhaps one or two continental factories, and they were by no means ordinary. At any rate, they were of a hard or kaolin paste, and the very kind Duché was interested in making.

Now let us settle another one of Mr. Clement's "problems" for him. He says: "We do not know . . . whether he decorated his pieces or the type of decoration he employed." In his fourth quotation from the C. R. of Ga., Mr. Clement left his last sentence unfinished, and I must supply those missing words because they are very informative indeed. Under date of August 17, 1741, Col. Stephens writing, it should read: ". . . But how far it may deserve the name of Porcelaine when all is done must be left to proper judges for its present appearance differs very little (if any Thing) from some of our finest Earthen ware made in England, and he says himself, the glazing and colouring is a peculiar work to be done by other hands who are artists in that way."

Here, indeed, is proof of everything Mr. Clement would deny. Though a political enemy of Duché, Stephens compliments highly the rough and unfinished china shown him, when he says it looks like the finest earthenware made in England. Let us remember, just two months before, he said that a cup he examined was about as translucent as ordinary strong china cups commonly are. Col. Stephens also leaves the decision as to whether Duché's ware deserves the name of porcelain to proper judges. Who, then, could have judged it more properly than that distinguished chemist William Cookworthy, who thought it "equal to the Asiatic." And in this quotation, too, we have the colouring to be done by "other hands who are *artists* in that way."

Now let us go back to Mr. Clement's first quotation from the C. R. of Ga. He leaves out one of the most important parts. While quoting from the diary of the Earl of Egmont the various things Duché wanted, why did he not include the following sentence?: "He also desired 2 ingenious pot painters at certain reasonable wages, to be engaged for 4 years and he would oblige himself to pay them their wages quarterly." Here again we have definite knowledge of decoration. Painters, if you please. Now let us take, instead of Mr. Clement's quotations of materials Duché had applied for, another which shows what he actually received. I quote from the C. R. of Ga., Vol. 30, page 145, a letter to Duché from the accountant Verelist.

"Mr. Duché,—Your proposal of the 29th Dec. last having been read to the Trustees, they have pleased to send you an Iron Pestle and Mortar in a cask, 40# wt. of fine deep smart in a box, 60# wt. of fine Tin Ingots in a box and 7½ cwt. of lead in 44 bars to encourage you in the making of porcelain and china wares. By showing this letter to Wm. Stephens Esq. you will be entitled to receive them."

Here we have a definite colour, a fine deep blue to be used in decoration and we have already learned about the "other hands who are artists in that way"—the painters. What is a pestle and mortar for but to grind the petuntse or china stone or felspar, whichever you choose to call it? Why should Duché need tin and lead to encourage him in the making of porcelain except to use them? Yet Mr. Clement would deny any knowledge of the type of porcelain Duché made, whether he decorated it or not, or the type of decoration he employed. Every single point that he would deny is a matter of authentic record.

Any housewife with a knowledge of cookery, given certain ingredients, would know just about what sort of concoction their mixture would make. Is it unreasonable then to believe that a collector and student of XVIIIth century porcelain, interested far more in understanding its nature and structure than merely in possessing it, would have some knowledge of the porcelain Duché made, after studying his record seriously? The things I have pointed out are not just imagination, but facts gleaned from authentic records. Now, with this tremendous amount of information we have about Duché's china and the ability to reason and

eliminate the kaolinic wares of other known factories, is not a collector well equipped to go on a quest for the first china made in America? Is it unreasonable to believe she could find or recognize it?

I believe it is these points alone in my APOLLO article (May, 1947) that caused Mr. Clement such effort to discredit it. It was written at the request of the Editor simply as the story of a search, and in no way intended as proof of facts, so well authenticated by Mr. Hommel twelve years before. From the large number of letters I have had from other collectors expressing warm appreciation of my research, I do not believe anyone misunderstood the light in which I presented my bowl as qualifying as a Duché specimen. May I quote from the closing paragraph of my article so that there need be no further misunderstanding. May issue, APOLLO, 1947, page 130: "I write now in the hope that any present owners of this early Georgia china will present it as such, so that specimens will no longer be a supposition but a well-authenticated fact." No one knows better than I that there is no mark or date by which to authenticate my find, and I am rather glad there isn't, for the exciting quest must go on—but Mr. Clement's suggestion of excavation at Savannah amuses me no little. There are now tremendous pulp mills where Duché once had his pottery and important business houses where his town lots once were. Personally, I should not mind seeing a dozen such places demolished and to be in on the digging, but just suggest such a thing to the business men whose property is at stake and what have we?

While I have presented my bowl to the collecting public as a supposition only, I could not believe in it more strongly were it marked under the glaze "Made by Andrew Duché at Savn., Ga., 1740." In all my years of searching, this is the only specimen I have ever seen that fits into the picture we have of Duché's various stages of porcelain making. While I see in its decoration things symbolic of Savannah; the shell, so like those I've gathered from the beaches as a child; and the ferns and leaves, so redolent of the lush growth that was Savannah during Duché's day; and in its structure, materials that Duché might have used—its well-moulded form—shaped "not amiss"; the little foot rim, neat and clean-cut like the Chinese—but seeming to be rusted as if exposed to the elements, and the well-distributed glaze showing crazing and much age, but a great deal of beauty; in fact, the entire structure one of strength and character; yet, with it all, showing to the experienced eye that it is still only an experimental and unperfected piece of porcelain, I do not expect less interested collectors to see these same things. They are characteristics I had been searching for, for many years.

Now that we not only have information about the type of porcelain Duché made but his manner of decorating it, even to the colour used, facts that cannot be denied, I do wish that other collectors with more time and means at their disposal than are at mine, would take up the search for more knowledge of Duché and the ware he made. Those interested in his earthenware have a vast amount of material and territory from which to gather both knowledge and specimens; but those interested in Duché's china only will have a more elusive and exciting chase. Its known places of being are Savannah, Georgia; London and Plymouth, England; Norfolk, Virginia and Philadelphia, Pennsylvania; but it could have gone far since it started its travels over two hundred years ago.

RUTH MONROE GILMER.

"Woodburne,"
Louisa, Virginia,
U.S.A.



CALCUTTA SILVER

G.H.T.G. (Moffat). The marks on your silver teapot are of some interest, as they were those used in Calcutta for marking silver of the standard quality manufactured in India. They read H. & Co., Elephant, Cup and Cover, A the date letter, and a fifth which is most probably a workman's mark and somewhat resembles an inverted T. H. & Co. was used by the firm of Hamilton & Co. and so far as can be judged the date letter represents that used for 1810. The most interesting point about the silver made by European firms in India is that it was generally copied from pieces of the fashion of a previous generation, and reproductions of quite early patterns are found of XIXth century make. The subject of Calcutta marked silver is obscure and has been little studied, the date letter A seems to be the only one so far noted in the reference books, but others probably exist and should be recorded.

A Silhouette of Thomas Gray by the Rev. Francis Mapleton

BY J. W. GOODISON

IT is known from the literature about Thomas Gray that silhouettes were made of him by the Rev. Francis Mapleton. John Mitford, for example,¹ speaks of "two profile shades of Mr. Gray" by Mapleton in the possession of Joseph Turner, D.D., Master of Pembroke College, Cambridge, and Leonard

Whibley refers to one of two, that are practically identical with each other, in the possession of Pembroke College as datable "with fair probability between 1761 and 1764."² Attention may now be drawn to another silhouette of Gray by Mapleton of 1765, of which the authorship and date are attested by a contemporary inscription.³

This little work is in the Fitzwilliam Museum, having been bequeathed to the



Silhouette of Thomas Gray by the Rev. Francis Mapleton, 1765. Fitzwilliam Museum. (On right) Inscription in Lord Fitzwilliam's handwriting on the back

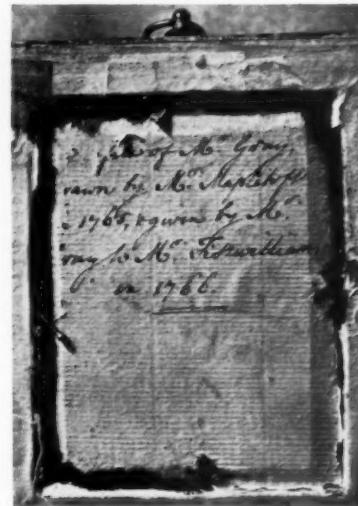
(Below) Portrait by Wright of Derby of Lord Fitzwilliam, aged 19, painted for Samuel Hallifax. Fitzwilliam Museum

University of Cambridge along with the rest of his collections by Richard, 7th Viscount Fitzwilliam of Merrion, in 1816. Although apparently unknown to students of Gray, it has been at least twice referred to in descriptions of the Museum—first by William Key in "A Catalogue of the Paintings and Drawings bequeathed to the University of Cambridge by the late Lord Viscount Fitzwilliam in the year 1816," probably published about 1817 (p. 20), and second by C. H. Hartshorne in "The Book Rarities in the University of Cambridge," 1829 (p. 475). Written on the back of the silhouette and repeated on the paper covering

the back of the frame, both times in Lord Fitzwilliam's handwriting, is the following inscription:

"Profile of Mr. Gray drawn by Mr. Mapleton 1765, & given by Mr. Gray to Mr. Fitzwilliam in 1766."

Although the inscription says "drawn," the silhouette is



presumed that the inscription is contemporaneous with the gift, as "Mr. Fitzwilliam" did not succeed his father in the title until 1776. The silhouette is reproduced here in its natural size.

Despite the limitations of their size and medium, Mapleton's silhouettes of Gray are by no means deficient in a lively sense of characterisation, and Mitford speaks highly of Mapleton's power of catching a likeness.⁴ Mapleton appears to have been on friendly terms with Gray, from whose letters it is evident that the two men were acquainted at least as early as 1760, and in 1764 Gray speaks of lending him his rooms at Pembroke. Francis Mapleton, who was born in 1730, after taking his degree in 1752, became a Fellow of Pembroke College in 1754, and thereafter became Vicar of Fawsley, Northamptonshire, and subsequently Rector of Aynhoe. He died in 1807.⁵ Both Mason and Mitford, who should have known, refer to his silhouettes of Gray as "shades," and it is therefore to be presumed that they were produced by the method of casting a shadow of the profile on to a piece of paper and drawing in the outline. This "shade" was then reduced mechanically by means of a pantograph to the small size of the finished product. The alternative method was to cut out the silhouette direct, and, considering the Fitzwilliam specimen, it is possible that Mapleton worked in this way also.

Gray was born in 1716, and thus is represented in the Fitzwilliam silhouette at the age of forty-nine. No other record, so far as I am aware, exists of his friendship with Lord Fitzwilliam, who at the time of the gift was a young man of twenty-one. He was born in 1745, and became a nobleman fellow-commoner of Trinity Hall in 1761, whence he took his degree in 1764. As he is not known to have resided subsequently, his friendship with Gray, if, as seems most likely, it began in Cambridge, evidently survived his career at the University. Although the two men were at different colleges, Gray, as his letters bear witness, had many friends at Trinity Hall. Among them, as a fellow undergraduate of Fitzwilliam's, was Norton Nicholls, one of the closest of all Gray's friends, who entered the college in 1760 and made Gray's acquaintance not long afterwards. Another of Gray's Trinity Hall friends, Samuel Hallifax, later Bishop of Gloucester and of St. Asaph, was tutor to Fitzwilliam, with whom he was evidently on terms of some intimacy. He had his pupil's portrait painted for himself by Wright of Derby in the year in which Fitzwilliam took his degree, and later named his son after him, Fitzwilliam standing godfather. This portrait is now in the Fitzwilliam Museum. Through these and other similar channels it would have been easy and natural for



A SILHOUETTE OF THOMAS GRAY

Fitzwilliam to make Gray's acquaintance, a much sought-after privilege in the University which would have appealed strongly to a young man of his scholarly tastes.

¹Thomas Gray. Poems. With critical notes . . . by the Rev. John Mitford, 1814, p. 1.

²Correspondence of Thomas Gray. Edited by the late Paget Toynbee and Leonard Whibley, 3 vols., 1925, II, xxxii, rep. facing p. 689.

³Reproduced by the courtesy of the Syndics of the Fitzwilliam Museum.

⁴Mitford, loc. cit., where he refers to Dr. Turner's two silhouettes as conveying "a strong resemblance."

⁵J. and J. A. Venn: *Alumni Cantabrigienses*, Part I, Vol. III, 1924, p. 138.

COVER PLATE

THE Chinese glazed pottery hawks illustrated in colour on the cover of this month's APOLLO are the property of J. M. Botibol, of 28 & 30 Hanway Street, W.I. Twelve years ago, in 1916, these important and remarkably fine models were included in an Exhibition of Oriental Art held at the Rijksmuseum, Amsterdam, and they have also been on loan to the City of Birmingham Art Gallery. Standing nearly two feet high, they are truly imposing and monumental.

From earliest times birds of all kinds seem to have been a favourite subject with the Chinese. There is nothing strange in this, for more than any other people they are keen bird lovers. Wherever one goes, one finds birds kept as pets.

It is little wonder, therefore, that the highly skilled potters of the Imperial Factory during the reign of the famous Emperor K'ang Hsi, who was a devoted lover of the arts, should have turned their talent to making attractive models of the most decorative species of birds. Pairs of birds, mostly for wealthy Western collectors, became highly prized possessions, as they are to-day. This is due to their fine decorative qualities in any environment of good taste and fastidious elegance.

The subject of birds in Chinese art has as yet been but scantly treated, and it is certainly worthy of more specialised attention than it has been accorded. We can only hope that some day a student with the necessary knowledge of China's ornithology will take it up and deal with it adequately. The captions of illustrations in some European books of Chinese art objects representing birds and animals and flowers are often ridiculously wrong.

Birds in Chinese art may be divided into three groups—*feng huang*, semi-mythical birds, and realistic birds. The *feng huang* is not a single bird, but a pair; *feng* representing the male and *huang* the female. They are, therefore, portrayed in pairs.

The group of semi-mythical or semi-fabulous birds consists of composite forms made up from some known and some purely imaginative species. All the birds of this group have long tails and crested heads, and seem to be derived from the various types of the pheasant family, the blue magpie or the paradise flycatcher.

The pair of hawks illustrated here belong to the third group, which can be recognised as a genuine species. They are evidently intended to represent male and female birds with their tails fanned out as in the early stages of courtship. As almost everything in Chinese art has some symbolic meaning, these birds may perhaps be intended to illustrate, or hold promise of, the state of conjugal happiness.



PLATE. COALPORT ORIGIN

J.C.F. (Sydney, Australia). The unusually full and careful notes of your plate have been of great assistance in arriving at an identification. Everything points to its being of Coalport origin; certainly neither Nantgarw nor Swansea. The scheme of decoration, as you suggest, is of Sèvres origin, but the flower painting is in typical Coalport technique; so also are paste, glaze, translucency and gilding, while the marks, a puce T and green line dividing two dots, although not identified in any reference book we have consulted, are thoroughly in agreement with a Coalport origin. In fact we remember seeing a Coalport specimen with the green mark. The date of your plate would be about 1830.

PLYMOUTH OR BRISTOL BOWL

J.T.M. (Worksop). Your bowl with the initials R M in monogram and reverse presents several points of interest. A cup and saucer with a similar monogram, but R A, and similar edging, is shown in Dr. Mackenna's *Champion's Bristol Porcelain*, Fig. 112. In that instance the saucer is Oriental, the gilding edged with black, and the cup Bristol, the gilding edged

with red. There is no additional floral decoration as in your bowl. The difficulty lies in the contradictory nature of the points you mention. The shrinkage of glaze round the base, the absence of crazing, the suggestion of a blue tinge towards the base, and above all the green translucency, point to Worcester, the paste of which can occasionally appear remarkably "hard." The grey-white glaze, the fire-crack, the smoke-stain and the spiral ridges indicate a Plymouth-Bristol origin. But we have never found a green translucency in the latter wares and have purposely verified this point by an extensive re-examination of a large collection. Specks and bubble-holes are common both to Worcester (on the base) and to Plymouth-Bristol. Partial "shrinkage" inside the foot-rim is not unknown in Bristol. Without the advantage of examining your bowl it would appear most probably to be of Cookworthy's manufacture, either at Plymouth or at Bristol, decorated outside the factory to a special order, copying an Oriental piece, so far as the border and monogram are concerned. This does not explain the green translucency, but the other points are sufficiently strong to overshadow such a discrepancy.

YI-HSING TEAPOT

M.S. (Belfast). The "Chinese silver" you describe is not known. Both Chinese and Japanese used a number of alloys in goods made for the European "curio" market, and your objects may well come under this category, though it is impossible to give a definite opinion without seeing them.

"PALAIS ROYAL, PARIS," VASES

F.E.W. (Penzance). Your pair of 10 in. vases and covers, with ormolu mountings and feet, are no doubt very handsome and decorative, but you must prepare yourself for the opinion that they are not Sèvres for the following reasons.

Ormolu mounts were not at all common till Louis XVI, 1774-93. There is no piece in the Jones Collection (V. & A.) with mounts nearly so early as your L-year mark (1764). Granted, the mounts on your vases may be later than the porcelain professes to be, but the fact remains that reproducers often chose to use ormolu, as well as opaque enamels, to cover the place where the mark ought to be—on the bottom of the vase.

The name within the lid of your pieces, G. Boutigny, is not to be found in the lists of Sèvres painters and decorators, but a succession of workmen named Bettignies is known at St. Amand les Eaux in the first half of the XIXth century.

The crown is not used with the crossed L's mark except on hard paste Sèvres from 1769 at the very earliest.

The words, "Palais Royal, Paris," are not known on Sèvres, soft or hard. True Sèvres, 1803-4, has "M. N° Sèvres" (Manufacture Nationale de Sèvres) in red, and "Manufacture Imperiale de Sèvres" in abbreviation or in full for the period 1804-14.

But the words "Palais Royal, Paris" on your vase-covers give a clue to their origin. There was a firm and family named Dart with factories in the rue de Charonne, the rue de Roquette, and in one or two other streets, who also had connection with the Palais Royal. These Dartes seem to have made "something of everything" and their rich work is represented in some of our national collections. Palais Royal had no discoverable connection with Sèvres, nor in the factory days with royalty either; save that under Louis XVI Philippe Duke of Orleans occupied it and so did his son Louis Philippe till the latter became King in 1830. Duke Philippe turned his palace gardens into a shopping centre, and later the whole place became a gambling den and a series of luxury shops and restaurants. Duke Philippe (guillotined 1793) was the generous patron of several Paris china factories and it may be because of this that the L's are so prominent in your mark.

Your vases' having copies of Watteau on them has no special significance; Meissen, Frankenthal, Vienna, Berlin and Volkstedt reproduced him, and so, though apparently only occasionally, did Sèvres itself. He was a favourite subject with forgers.

Sèvres marks before 1800 are generally overglaze in blue. If a hard paste and blue is used for the marks they are under the glaze. Some Sèvres hard paste pieces exist marked in red and other colours over the glaze.

Though not Sèvres, your vases may have real quality, interest and value; and there is no doubt you will learn something from them. So many beginners have yielded to the opulence of gilding and colour when their first aim should be to learn about paste, and to study line and design before they allow colour to sweep them off their feet, and marks to hypnotise them!

It is a safe guess that the dealers you mention who ignored your vases had seen the word 'Paris' on the lid. Almost to a man they shy at this mark, when there are many reasons why they should not do so.

ORMOLU WORK OF THE XVIIIth CENTURY

BY FRANCES PAUL

DURING the centuries succeeding those of the Renaissance, the great architectural and monumental bronzes were replaced gradually by the smaller decorative objects mainly for domestic use; the quality of the work of the XVIIIth century in France reaching a degree of perfection which has rarely been equalled.¹ The technical excellence of the casting and gilding was such that designs of the most delicate grace could be used where the detail gave scope for modelling of unusual beauty and realism. Ormolu (from the original phraseology) or moulé, implying ground or refined gold suitable for gilding, "now signifies cast bronze carefully chased and

were the heavy and pompous style of Louis XIV, the rocaille (or rococo) of Louis XV, and the graceful and elegant manner of Louis XVI, with its return to the restrained, and use of classical motifs.

An exception to those who broke with the conventions of Versailles was André Charles Bouille, who in the use of inlaid metal for his marqueterie work may be said to have been the first to introduce the application of ormolu as decoration for furniture.² He was also among the first to employ it for other purposes, and at Hertford House (the Wallace Collection) there is a large wall mirror which was enframed in his atelier, probably from

his own design. For this, ebony is inlaid with metal on tortoiseshell and mounted with ormolu, whilst in the manner of Bérain, as further decoration, the head of a mythical woman surmounts the frame, and a candelabrum adorns each side.

But some of the finest earlier work was executed by Jacques Caffieri and his son Philippe, the former introducing the Italian manner of the rocaille. To their names should be added those of Meissonnier and the Slodtz family, whose designs the Caffieris interpreted, and that of Charles Cressent, who stood as a rival.⁴ True to the tradition of the rocaille, there are at Hertford House a pair of lustres and a commode with ormolu mounts, each from the hand of Jacques Caffieri, a pair of fire-dogs attributed to Philippe, and a pair of candlesticks in the manner of the brothers Slodtz. The lustres are handsome and spacious in conception, the moulding being of the curved scroll and shell motif. For the commode, which was in the use of Louis XV at Versailles, the



CANDELABRA

Fig. I. By Gouthière (1740-1806). From the original in the Wallace Collection. By permission

Fig. II. Figure attributed to Clodion, probably executed by Gouthière. Jones Bequest. By courtesy of the Victoria and Albert Museum

heavily gilded by a mercury process."² The purposes for which it was employed cover a wide selection, the most outstanding being the varying forms of lighting apparatus, cartels for clocks, applied decoration for furniture, and mounts for porcelain.

In studying examples representative of the three periods included in the century, it is difficult and almost impossible to assess any one date to a particular object. For at the termination of the organisation of Le Brun and the rule of Versailles, in which the manner of art was directed from a single source, the barriers of convention were broken down, and the way laid open for widely-differing styles and expression of personal individuality. Thus it is possible to have an earlier style overlapping and being used in a later reign, as it is possible, also, to find the traits of several influences incorporated in one object.³ But, speaking generally, the three manners predominating the century,

ormolu mounts of Jacques Caffieri are based possibly on the designs of René-Michel Slodtz, and again display the same motifs. The candlesticks by the Slodtz family each portray the figure of a putti poised on the shoulder of either a man or a woman in dark bronze, with the stem, base, and candle sockets of ormolu in the rocaille manner. Charles Cressent was cabinet maker to Philippe d'Orléans, Regent of France, and his work is probably the most representative of that period, but in comparison with much of the other work, it shows restraint and balance.

In addition to these, there was the cabinet work of Oeben for Madame de Pompadour, and the small boudoir furniture all mounted with ormolu in the curving scroll motif. Some of the clocks of the period are in the heavier pierced ormolu work with a motif of roses and foliage, and others are of more delicate conception, with a single ormolu figure poised beside the drum,



ORMOLU WORK OF THE XVIIITH CENTURY

which is usually surmounted by a simpler and more graceful motif in ormolu, such as clusters of oak leaves and acorns tied with a riband. As example of the mounted porcelain, there is at Hertford House a pair of exquisite ewers composed of Chinese celadon porcelain mounted in ormolu in the manner of C. T. Duplessis. The colouring of the porcelain is of the palest green in the shade of a duck's egg, with the base, lip and handle of the most graciously curving ormolu. The mounts of a vase of similar porcelain are modelled in the form of reeds and leaves. Other contemporary mounting is heavier, with massive handles and claw feet supporting such material as grained Egyptian alabaster.

with affinity to the open lotus flower. On the outspread petals is a grouping of fruit and leaves, modelled with exquisite realism and precision. The two smaller arms of each terminate in the head of a young Egyptian wearing the ceremonial headdress. Further decoration of fruit and leaves is placed upon the foreheads of the rams. Rising from the central vase is a spray of roses, a poppy, and small tubular flowers; the perfect moulding of the flowers in their varying opening stages, their graceful poise, and curving of their stems give colour and fragrance. The poppy head is notched for a candle, the lighting of which in conjunction with the other candles would assuredly intensify the beauty of the craftsmanship. The vase itself is supported



Fig. III. WALL LIGHT attributed to J. F. Feuchère, c. 1780. From the original in the Wallace Collection. By permission



Fig. IV (right). SCONCE. Last quarter of the XVIIITH century. Jones Bequest. By courtesy of the Victoria and Albert Museum

Although, however, there is diversity of opinion and taste, it is considered by many that the ormolu work of the latter part of the century was the most graceful and elegant, and indeed the flowering of the development. It is then, with that in view, that the main consideration here has been given to those years. The reign of Louis XVI introduced a return to the restrained and the classical, with a further inclination towards the employ of the antique, as fostered by the excavations of Pompeii, Lyon, and Herculaneum.⁴ Gouthière was the great master of this period, some of his finest work being executed for the Duc d'Aumont, the Duchess of Mazarin, and in his earlier years for Madame du Barry.

Of the two candelabra which are illustrated here, Fig. I shows one of a pair which is based on themes of the ancient world, the sphinx, the serpent, and the ram's head. The central vase with an oval bowl is of lapis lazuli quartz, and is mounted in a cluster of wheat or grass ears in ormolu. On the lip, which is mounted in ormolu worked most delicately with the heads of small birds, are placed three rams' heads of equal delicacy and beauty, from behind which emanate candelabra, each of three arms. These are fluted, issuing, as it were, from the leaf of the acanthus, the central arms terminating in a candle socket

from the base by an upright rod about which the serpent is twined, and on the outer side by a triangle of three supports based on the sphinxes below, the same beauty and realism of detail being seen in the small festoons of ivy on the face of each side of the base. With the elaboration, however, there is in this candelabrum balance and restraint.

A further pair of candelabra by Gouthière at Hertford House each take the form of a bowed vase in dark bronze mounted in ormolu. In these there is elegance and grace. The handles are composed of small satyrs, beneath which are placed the slim necks and heads of two young eagles holding a suspended chain between their beaks. The three arms of the candelabra curve from a central upright stem, and are gracefully decorated with delicate whorls of the acanthus leaf. In these differing forms of candelabra it seems that two, at least, of Gouthière's manners are clearly defined. The one, of the simpler and more fragrant conception, with abundant detail in floral decoration, the other, of imperial dignity, with use as motifs, of the trophies of war, eagles, satyrs, and the delicately suspended chain.

In Fig. II is illustrated one of the most charming and important features of the Jones Bequest. The figure of the satyr is skilfully modelled and poised, the solidity of the small

A P O L L O

hoofs and jointed legs being offset by the grace of the upper body and the delicacy of the interlacing vine spirals. From the cornucopia the bouquet of flowers rises with like perfection of moulding, including here the rose, carnation and poppy in their different stages of opening, with the candle sockets held within the flower heads. The base is of fluted white marble, hung with delicate festoons of fruit, tied at each apex with a small riband.

Another pair of candelabra in the same collection is similar, but with the exception of the figure being that of a well-formed and excellently moulded nymph in drapery. A pair of smaller candlesticks at Hertford House, also in the manner of Clodion, are composed each of a chubby infant satyr of black bronze, set upon a pedestal of amethyst-tinted Derbyshire spar worked with

and long elegant buds with their closely-fitting wrappings in their different stages of opening. The candle sockets are then the large stamens of the open flower with support from the hammer-headed antlers. Usually the nymph is placed on a pedestal of ormolu surmounted with a further decoration of roses and foliage. It is interesting to note, however, that the two figures of a pair of candelabra display frequently a slight variation in poise. This can be marked clearly in a delightful, smaller pair of candelabra at Hertford House, composed entirely of ormolu. Each nymph is placed on a marble pedestal and holds a double vine stem for two lights, but their positions differ, particularly in the poise of the head.

More strictly classical interpretations are to be found also,



Fig. V. CLOCK. Movement by Lepaute. Figures in the manner of Etienne Falconet, 1716-1790. From the original in the Wallace Collection. By permission

Fig. VI (right). CLOCK, LOUIS XVI. Of Sèvres hard paste porcelain, mounted in chased ormolu. Jones Bequest. By courtesy of the Victoria and Albert Museum



ormolu. Each small satyr holds a two-branched candle arm of ormolu in the design of a poppy stem, with the open flower heads notched for the candles. These have an appearance of solidity. Of an entirely different conception is a pair of candlesticks signed by Martincourt, the master of Gouthière. These are in whole of ormolu, slightly heavy, but restrained and symmetrical, being designed with a motif which includes putti, festoons of flowers, and the small, double eagle heads in honour of Marie Antoinette.

Suchlike uses of ormolu for candelabra, candlesticks, and flambeaux were manifold, and examples in profusion. The figure of a single nymph draped and gracefully posed (many being modelled by, or in the manner of, Etienne Falconet and S. L. Boizot) is a recurring theme, the black bronze of the figure contrasting with the ormolu of the cornucopia and candelabra. The work of the flowers is, for the most part, exquisite, frequent use being made of the lily. This is divided sometimes into a four-branched candelabra, the stems being leafed, and the flowers

such as those of "Psyche" and "L'Amour Menaçant" by Falconet, the pedestal of the latter being fluted and ornamented with small chains of ormolu. Other candelabra bear motifs based on wheat, satyrs, and eagles, whilst in some there is no floral support for the candles, the arms emerging directly from the lip of the cornucopia, appearing perhaps as three larger and two smaller ones surmounted by a flame. Of a more unusual conception is the candelabrum with a foundation of porcelain, an example of which is to be seen in the Jones Bequest. In this, the porcelain, which is of Sèvres bleu de roi, takes the form of a bowled vase, with each handle composed of two intertwined serpents forming a graceful upward and downward curve. The ormolu candelabrum is a three-branched lily. In addition to these, a passing reference can be made only to the magnificent work to be found in France itself, as exemplified by the flambeaux of Martincourt for the Trianon, and the later work by Thomire now in the Louvre, which contains also some of the finest

ORMOLU WORK OF THE XVIIIITH CENTURY

Fig. VII. BOWL, LOUIS XVI.
Bleu de roi Sèvres porcelain, mounted in chased ormolu.
Jones Bequest. By courtesy of the Victoria and Albert Museum

candelabra, candlesticks, flambeaux, lanterns and chenets, collected from the royal residences.

A further employment of ormolu was for wall lights. That which is illustrated in Fig. III is elaborate in design, and in effect slightly heavy. The central theme is a grooved quiver of arrows rising vertically upon the wall as support for the three arms of the candelabrum. These again are grooved, each terminating in a calyx of downward curving sepals and the stylised open flower head for the candle socket. From the base of the arms spring three other grooved and curved stems, decorated with the acanthus leaf. There is further ornamentation with hanging festoons of fruit and tassel heads.

Of more delicacy and affecting the tone of old gold, which Gouthière is said to have invented, is a series of four wall lights at Hertford House which were executed by him, possibly for Marie Antoinette. The central motif is a mischievous satyr's head, set upon a slim vase with handles in the form of the heads of lionesses. One of the three arms of the candelabrum emanates upwards from just above the satyr's head, whilst the two other arms curve downwards from the heads of the lionesses and terminate in an elegant eagle's head. Pan pipes, cymbals, tassels, and garlands of small flowers and fruit make further decoration. The sconce which is illustrated in Fig. IV portrays the simpler clarity of some of the work. In this the motif is a chubby putti holding in each hand a trumpet, with an additional decoration of the acanthus leaf.

Lastly, there are the lustres and lanterns for which were made the most delicate frameworks of ormolu. Gracefully curving leaf stems and suspended chains were used for the crystals of the former, and occasionally an ormolu foundation for the simpler lines of the latter.

For the decoration of the smaller clock cases, ormolu, when not the sole medium, was combined with marble, blue and black enamel, tortoiseshell, alabaster, porcelain and other materials, whilst for the larger standing clocks there was use of wood marqueterie and glass panelling. One of the very few, if not the only work signed by Gouthière is the ormolu clock at Hertford House, which bears the inscription "Boizot fils sculpsit, et exécuté par Gouthière, Cizeleur et Doreur du Roy à Paris, Quay Pelletier, à la Boucle D'or 1771." The clock drum is supported by the imperial eagles, and is surmounted by a group depicting the trophies of war. To the left stands the figure of Victory, and two mythical figures, presumably representing Time and Love, are posed in the foreground, each holding a jar of running water.

The clock which is illustrated in Fig. V is also entirely of ormolu. The stand is ornamented with a vine in fruit, and a plaque portraying cupids at play. A tendril of the vine reaches upward behind the clock face, and before it sits Time, draped and wearing a rose and pearls in her hair, clipping the wings of Love, who stands with a quiver of arrows at his feet; the small composition as a whole being well balanced and modelled in harmonious lines. One of the hands of the clock is in the design of the fleur-de-lys.

The clock cases of this period turned upon varying conceits, many taking the form of urns and ovals surmounted and grouped about by mythical figures in ormolu. In these, which were actually of a metal enamelled in dark blue or black, with a further decoration of medallions, stars or suchlike motifs, the numbers are placed upon a band round the bowl. A clock made by Baffert of Paris in approximately 1780 is fashioned as a fluted column of oriental alabaster placed upon a base of delicate ormolu work, and is ornamented in ormolu with two small eagles pulling a ribband between their beaks, the acanthus leaf, and a winged cupid reposing in a rose. An English lantern clock which is now part of the Jones Bequest, is signed "George Prior, London,"



and is composed of tortoiseshell mounted with ormolu.

But some of the most charming examples, however, were the clocks of Sèvres porcelain mounted in ormolu, such as that which is illustrated in Fig. VI. In this, which was once in the possession of Marie Antoinette, the porcelain of the base is hand-painted with a floral motif, and surmounted by the small ormolu hoofs of the clock frame. This, in its turn, is of the utmost delicacy, and hung with small chains and bells. The dial of the clock, which is surrounded by pastes, is set in the porcelain painted with an additional diamond design. Painted floral festoons are carried up the surmounting column, at the base of which is a painted group of the trophies of war. An ormolu group of flowers and fruit is placed upon the column, and on either side of the clock frame is the further ormolu work of the head of a young woman backed by an overbending sheaf of leaves. One of the clock hands is again in the form of a fleur-de-lys.

In addition to the use for clocks, ormolu was employed on the cartels for barometers and thermometers. Of ormolu mounts for porcelain and other materials of this period, some exhibit the most delicate work. This can be seen to advantage in an ewer and two vases at Hertford House of amethyst-tinted Derbyshire spar, where the motifs are those of a ram's head, a satyr and garland. A perfume burner in the same collection, attributed to Gouthière, displays the same beauty and delicacy. The bowl is of red jasper emanating, as it were, from an opened daisy flower of ormolu. It is mounted on a tripod, the head of a satyr with the most delicate features being at the head of each support, and with ornamentation of vine spirals. Within the tripod is a coiled serpent. There are also two tazzas in a similar manner. The fluted bowl which is illustrated in Fig. VII is mounted in an ormolu base worked with an interlocking scroll design. The ormolu of the lip is reeded, clipped at each side with a vine leaf, and bound by a ribband. Each handle is composed of two intertwining serpents, with their heads resting on the inner lip of the bowl, and tied again with a ribband.

The furniture of this period with applied ormolu decoration inclined towards the straight line, and reference can be made only to the names of Martin Carlin, Riesener, and Weisweiler. Ormolu work is also to be found on musical boxes, frames for mirrors, medallions, furniture brackets, door handles, locks, keys, window levers and handles, and fire-tongs. Two charming medallions at Hertford House show profile portraits of the young Marie Antoinette and Louis XVI, that of the latter being by F. P. Lebrun. The heads are in white marble, enframed with much delicacy in ormolu curved as an oval, and worked in a motif of leaf springs, including also the rose and fleur-de-lys.

¹Metal Crafts in Architecture. G. K. Geerlings. Scribners, 1929. ²Catalogue of the Jones Collection. Part II, 1924. ³French Furniture and Decoration of the Eighteenth Century. Lady Dilke, George Bell, 1901. ⁴The Wallace Collection. Emile Mollinier. Vol. I.

SALE ROOM PRICES

JULY 5 to 22, including Slindon House. Antiques and Works of Art, ROBINSON & FOSTER: Eight Hepplewhite chairs, £126; pair fauteuils with shaped backs, £152; pair mirrors oval Wedgwood plaques, £54; four panels of Louis XV Brussels tapestry, hunting scenes after cartoons by H. Van der Meulen, £2,520; French 12-light chandelier, £94; 20-light glass chandelier, XVIIth century, £157; and four more, £425; set five Mortlake tapestry panels, Flemish, £861; Queen Anne tallboy, £126; pair commodes, £50; secretaire bookcase, 2 ft. 9 ins., £80; mahogany satinwood sideboard, £59; Dutch folding card table, £59; walnut armchair, £54; three Louis XV fauteuils, E. Meunier, £52; Dutch walnut display cabinet, £80; twenty-four Hepplewhite mahogany dining chairs, £153.

June 25 to July 29. Stamps and Works of Art, PUTTICK & SIMPSON: Belgium, 1875-81, 5 francs, unused, £12; Ceylon, 1857, 5d., £12; Ceylon, 1883, 24 c., £18; India, 1854, April, 1 anna, £18; 4 anna die, 1 used pair, £25; a millefiori paper weight, 3 ins. diameter, £155 (record price); twenty Derby plates, £46; pair large Dresden groups, each group in three parts, £80; small Chippendale square chest, £36; Italian walnut cabinet, £48; Hepplewhite card table, £33; pair Bow figures, £26; and pair Derby, £26; pair Worcester sauce boats, £32; violin by Gragnani, £125; Italian one, Venetian School, £100.

June 25 to July 16. Works of Art, KNIGHT, FRANK & RUTLEY: Sheraton table, £45; pair Hepplewhite elbow chairs, £70; Sheraton bookcase, £45; Georgian chest, £40; XVIIIth century pedestal writing table, £85; XVIIIth century display cabinet, £75; and secretaire bookcase, £100; Chippendale upright mirror, £25; Sheraton segmental sideboard, £120; oak cupboard, £30; two XVIIth century oak refectory tables, £42 and £40; XVIth century oak rectangular table, £30; Chippendale mahogany tallboy and hanging wardrobe, £102 and £52; George I kneehole pedestal writing table, £50; Worcester dessert service, 15 pieces, £16; Chinese blue bottle-shaped vase, £36; English bracket clock, £25; Jacobean oak court cupboard, £30; Limoges porcelain part dinner service, £56; and a Meissen part one, £60; Louis Philippe secretaire, £48; William and Mary walnut chest of five drawers, £68; Crown Derby dessert service, £240 (72 pieces); pair Georgian open armchairs, £76; pair library chairs, £46; Chippendale occasional table, £53; Chippendale display cabinet, £75; Georgian mahogany rent table, bow end, £260; four Regency single chairs, £37; Sheraton sideboard, 5 ft., £77.

July 7. Silver, CHRISTIE'S: Pair Queen Anne sconces, £280; pair Dutch tazza tops, £105; German tankard and cover, £625, £175; Flemish silver gilt owl, 1557, £250; German antelope, £620, £140; German silver gilt stork, £600, £175; and tankard and cover, £125; and another one, £600, £105; and parcel gilt bottle, pilgrim, £130; Dutch oblong casket, £105; silver gilt water dish, £150.

July 7. Old Masters, SOTHEBY'S: Musical Repast, Honthorst, £145; Landscape, Claes Moyaert, £130; Yacht Firing Salute, Monamy, £140; Head and Shoulders of Man, Terborgh, £135; Thomas Best of Cjilston, Ramsay, £105; The Infante Don Antonio Pascual, F. Goya, £500; two wings of altar piece, Early English School, £175; the Adoration of Magi, Mabuse, £125; Dutch Beach Scene, E. van der Velde, £180; Two Dutch Warships, Van de Velde, £300; Flowers in Jug, J. van Es, £100; Amsterdam, Van der Heyden, £380; Peasants in Barn, M. Sorgh, £145.

July 8. Porcelain and Furniture, CHRISTIE'S: Pair Chelsea figures, £152; Meissen group, £189; pair Sèvres vases and covers, 1770, £441; four K'ang Hsi circular dishes, £152, £147, £131 and £126; and one Ch'ien Lung, £121; large Chinese famille rose dinner service, £152; cedarwood cross of Gothic design, 30 inches, £346; Head of Medusa, a large cameo head, circa 1st to IIInd century, £630; Worcester dessert service, 30 pieces, £184; Louis XVI marquetry secretaire, £567; Louis XV parquetry commode, £273; Louis XV library table, £131; three Louis XVI pieces, tricoteuse table, £262; parquetry secretaire, £304; and bureau à cylindre, £399.

July 12 and 13. Shortage of space only permits the giving of a few items from the wonderful Landau Sale, manuscripts and books which realised £90,982; vellum copy of the first printed book on secular science, Johannes Balbus, £6,200; Berlinghieri (Francesco) Geographia, 1482, £640; vellum copy of the first dated Bible, Mainz Johann Fust and Peter Schoffer, 1462, £15,400; earliest Bible in any modern language, Strasburg, Johann Mentelin, before 1466, £3,400; manuscript that belonged

to Thomas Mahieu, Caesar, late XVth century, £1,000; XIVth century manuscript of the Divine Comedy, Dante, 1378, £3,800; secular manuscript of the French Renaissance, early XVIth century, £8,800; manuscript Hebrew Bible, North Italian, XVth century, £1,100; an Horae from the workshop of the Master of the Heures de Boucicaut, early XVth century, £2,000; Flemish Book of the Hours in Grisaille Flemish, late XVth century, £4,000; Le Fevre 'Raoul,' Le Recueil des Histoires Troyennes, Lyon, 1490, £1,600; Psalter and Prayer Book of Bonne of Luxembourg, Duchess of Normandy, French, XIVth century manuscript, £16,000; set of the first four folio editions of Shakespeare's Plays, printed by Isaac Jaggard and Ed. Blount, 1623, £1,900.

July 15. English Furniture and Objects of Art, the property of Earl Fitzwilliam's Wentworth Estates Company, CHRISTIE'S: Corinthian black figure column Krater, £546; attic figure Hydria, £483; and Amphora and Lid, signed Andokides Epiese, £997; and one of Kylix, £731; two Queen Anne hanging barometers and a longcase clock, all three by Johannes Halifax, Barnsley, and the last of London, £346, £338 and £241; pair giltwood mirrors, £367; fourteen George I walnut chairs, £399; and eight en suite to the preceding, £157; George I settee, £141; three Chippendale armchairs, £194; suite Chippendale chairs and settee, £326; six Adam giltwood armchairs, £163; suite Adam giltwood furniture, nine pieces, £546; English sedan chair, XVIIIth century, £102; Chippendale mahogany commode, £819; pair Sheraton cabinets, £819; William Kent painted side table, £173; and another one, £262; four William Kent giltwood standard candelabra, £283; Chippendale winged cabinet, 8 ft. 5 in., £693, and one smaller, £966; Jacobean oak press cupboard, £164; and a side table, £183; and a refectory table, £131.

July 16. Pictures, Drawings and Bronzes, CHRISTIE'S: View of the Bank, J. de Nittis, £567; Paysage au Beal, Auguste Renoir, £567; Lady and Two Children, Augustus E. John, £199; Windsor Park, Stark, £147; Happy Family, Torriglia, £252; Drawing Lots, Bennett, £399; La Barque sur L'Etang, Corot, £399; Peasant Thoughts, G. Seignac, £126; Cattle, Verboeckhoven, 1847, £189; Horse Coopers, Munnings, £241.

July 6 to 26. Furniture and Works of Art, PHILLIPS, SON AND NEALE: Set eight Hepplewhite chairs, £80; Minton dinner service, £65; 12 Chippendale chairs, £280; and set of eight, £260; Georgian pedestal writing table, £72; George III waiter, £65; Hester Bateman teapot, £36; Panel, Virgin and Child, Lippi, £155; Young Man, Bruyn, £130; 8 Jacobean armchairs, £165; William and Mary chest, £72; 6 gilt gesso chairs, £135; walnut centre desk, £87.

July 20. Ceramics, SOTHEBY'S: Ralph Wood, cockfighting group, £92; pair Bow groups, £88; Chelsea chinoiserie arbour, £80; pair Rockingham dahlia boxes, £90; pair Meissen guinea fowls, £310; pair Bow seated Seasons, £95; pair Plymouth figures of finches, £115; Meissen group of Harlequin and Columbine, J. J. Kaendler, £270; pair Bow Bocage figures of standing musicians, £120; two Meissen figures of partridges, £250.

July 21. Old Master Drawings, SOTHEBY'S: The Magdalen Kneeling, black chalk, Fra Bartolomeo, £580; Landscape with flock of sheep, 1648, Claude Lorrain, £750; Study of a Young Man, silverpoint, D. Ghirlandaio, £3,800; Head of a Young Woman, pen and brown ink, Hugo Van Der Goes, £2,200; Head of Young Oriental, Giovanni Battista Tiepolo, £650; Head of a Youth, by the same, £550; portrait bust of a youth in profile, about 1500, £380.

July 22. Furniture and Porcelain, CHRISTIE'S: Chippendale mahogany armchair, £173; Sheraton mahogany chest, £152; pair Chinese famille verte figures of Kyilins, K'ang Hsi, £294; pair Louis XVI vases, Chinese porcelain, £294; Italian embroidery casket, £152; Empire mahogany pole fire screen, £163; four Chippendale mahogany chairs, £136; pair armchairs and a settee, in the Adam style, £273; Regency mahogany bureau bookcase, £121.

July 23. Pictures, CHRISTIE'S: Merry Party, G. Van Herp, £199; Peasant, A. Van Ostade, £157; Le Marriage Force, Jan Steen, £336; Lady seated in Interior, C. Terburg, £262; Village on a River, Jan Van Goya, £819; The Dentist, Judith Leyster, £651; Town on Frozen River, A Van der Venne, £892; Saint Jerome in the Desert, Giovanni Bellini, £4,830; The Assumption of Saint Mary Magdalene, Agnolo Di Taddeo Gaddi, £357; Saint Jerome at his devotions in the Desert, Benvenuto di Giovanni, £210; An Altarpiece with the Nativity in the centre, Van Der Weyden, £3,150; Moses and Aaron before Pharaoh, Johannes Holbein, £1,155; River Scene, A van der Neer, £262; Island near Venice, F. Guardi, £504.